MAXIMUMROCKNROLL

No. 101
Oct '91
$2

ROUGH TRADE
7$ 200

 MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

TO THE EAST BAY PUNK SCENE, AND ESPECIALLY THE BANDS AND LABELS:

As you probably know, Gilman St is in deep shit. It's about $6,000 in debt to the landlord and the IRS. Many of the stalwarts of the last few years are burning out, especially those doing security, booking and general shitwork. The city of Berkeley is not happy either and may review the use permit.

All of these problems are soluable though. It's more a matter of whether the East Bay scene is able to recognize what an asset Gilman is, how good it can really become, and what a loss it will be if it closes. Most all of the current E.B. bands would not even exist if it weren't for Gilman, and those few who predate Gilman have benefitted one way or the other from it too. And it is these bands, and some of the labels, that owe the most to the place. I'd like to encourage all of you to stop and think about this situation and what you might be able to do to help out. Rest assured, if Gilman closes, the E.B. scene will shrivel up and slowly dissolve over the period of a year. Warehouse parties will get closed down if they become regular affairs, people will not meet new people, and new bands will not form out of old bands. The incentive to form will disappear with no place to play. And out-of-town bands will no longer be headed this way once they lose this anchor point for their tours.

What can be done? A few suggestions:

1) Local bands can kick back their earnings from shows at Gilman (minus expenses) for a couple of months
2) Local bands can get more involved in volunteering, since they are the only people getting something material out of Gilman (either pay or exposure)
3) Local labels who have grown because of Gilman can try to organize their bands in doing benefits, helping run shows they play on, or by donating a small percentage of their labels' earnings to Gilman.

If people feel that Gilman has fucked up in the past (which it has) and would rather throw the baby out with the bathwater, they might want to get involved instead in those areas (booking, for example), and insure better working conditions rather than complain about the mistakes, most of which occur from overwork and pecious little gratification.

It's time for the East Bay community to solidify around Gilman and make it be what it's always tried to be: a truly community-run clubhouse.

• Ad rates: Beginning with this issue, rates will change as follows:
1/2 page (7 1/2"x5"): $100 (up from $75)
1/3 page (5"x5"): $50 (stays the same)
1/3 page (2 1/2"x10"): $40 (down from $50)
1/6 page (2 1/2"x5"): $25 (stays the same)
We hope this will encourage many of you to take smaller sized ads, especially if you're just promoting 1 or 2 items, and will make room for those who haven't been able to get their ads in before.
•Subscriptions: Because of the two part issue 100, those with subs will find their sub-ending number lowered by 1 because they received both 100's.
•Sales Tax: California residents must now pay sales tax on magazines, so Californians, when you order a sub, it's now $1.25 more, a total of $16.25. Single issues will be 20¢ more, totalling $2.70. Sorry!!!!!

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines underlined, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (as long as you tell us which program you used). We will return your disk to you.

GIRLS & WOMEN:

(chicks, babes, fucktoys, sluts, stupid bitches, whores, holes, rape victims, hey baby what's the matter why don't you smile?)

PISSED OFF?

Write MRR to rag about sexism in the scene or whatever makes you angry, sad, glad, excited or ready to kill about being a woman in this male-dominated world. Send letters, columns, whatever to MRR for a new separate section of the mag. (Got any ideas for a name? For now, just address it to: MRR Girl Stuff, PO Box 288, Berkeley CA 94701.)

MRR RADIO *has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America. For more information on how to receive the program at your station, please send in an inquiry on station letterhead, and we'll get the details to you.*

SHITWORKERS

ZINE

Steve Aycock
Enrico Cadena
Mel Cheplowitz
Hope Cooney
Brian Devereux
Gardner Fusuhara
Walter Glaser
Tiz Hankey
Kent Jolly
Mick Krash
Devon Morf
Ms NP9330
Mr Pagemaker 4.0
Iraya Robles
Andrea Rossini
Dave Stevenson
Steve Spinali
Jules Stout
Louanne Voskans
Joel Wing
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Jerry Booth
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Heather Choy
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Karin Gembus
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Jux
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Smelly Mustafa
Katy Odell
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Emily Soares
Martin Sprouse
Cammie Toloui
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Andria Lisle
Scott Corkern
Lam Le
Roger Armstrong
Shawn Scallen
Piss Boy
Matt Lutz
Lisa McGreavy
Bart Griffioen

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM call station
WMPG Portland, ME 90.9FM Sat 11PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Dio St-Etienne, France 89.6FM call station
Radio FMR Toulouse, France 91.6FM call station
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

• *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--cuz of sales tax!!!

• *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

• *Mexico:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

• *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

• *Europe:* available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.

• *Australia, Asia, Africa:* available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).

• *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #36-38, 42, 44-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-100 (pts 1&2) are at same rates as stated above in sub info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Cowboy Killers p: Jerome Chufhead

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MICK KRASH
411-This Isn't Me-LP
BRAIN TOURNIQUET-live
411-live
MECCA NORMAL-live
SUPERTOUCH-Flat Earth-LP
TSUNAMI-EP
SEPARATE PEACE/JUNCTION-split EP
SUCKERPUNCH-live
TRANSCEND-EP
DOWNCAST-R.I.P.
NATION OF ULYSSES-13 Point Program...LP
FUGAZI-live
SAMIAM-live
JAWBREAKER-live
Why am I wasting this line?

TIM YOHANNAN
COMB-Kinda Like Beat'n Your Dog-EP
DISASTER-War Cry-LP/BLACK FLAG-Live-EP
ECONOCHRIST/DETONATORS-split EP
FFF-Electric Violin Thrash-LP
411-This Ain't Me-LP
FURY-Insurrection-EP/SHOEFACE-EP
GITS-Second Skin-45/L7-John Peel Sessions-EP
MALICE IN WONDERLAND-Drug War Babies-EP
MEANIES-Scum-EP
OFFSPRING-Baghdad-EP
SOULFORCE/HIATUS-split EP
V/A-Back Again-EP/V/A-Feel Lucky Punk-LP
V/A-Pittsburgh Punk Ain't Dead-EP
V/A-Very Small World-2xLP/V/A-Ox #9-EP with zine
V/A-World's In Shreds Vol 5-EP

CHRIS DODGE
V/A-The Bottom Rise Up The Top-8" flexi
GUILLOTINE TERROR-No God-EP
CAPITALIST CASUALTIES-The Art Of Ballistics-EP
SINISTER/MONASTERY-split EP
V/A-They Ain't Seen Nothing Yet-EP
GREEN RIVER-Demos '84-EP
MELVINS/NIRVANA-split 45
RANDOM CONFLICT-Shadows Of Existence-EP
HAKUCHI-Fall A Sacrifice To Delightness-EP
STEP ASIDE-I'll Take Darkness-EP
DISASTER-War Cry-12"
ECONOCHRIST/DETONATORS-split EP
RANDOM CHILDREN-EP
INTENT TO INJURE-Reinforcement-EP
POWER ASSAULT-Pain And Misery-EP

MIKE LA VELLA
THINKING FELLERS UNION-Lovelyville-LP
MUDHONEY-Every Good Boy Deserves Fudge-LP
HALO OF FLIES-Music For Insect Minds-CD
TAR-Solution 8-45
NONOYESNO-Japanese Mondo Bread-LP
NIRVANA/MELVINS-split 45
UNSANE-Jungle Music-45
PAIN TEENS-Sacrificial Shack-45
OLIVELAWN-Beautiful Feeling-EP
GNOME-13 Family-45
ERECTUS MONOTONE-Cathode Gumshoe-EP
KARL HENDRICKS-I Hate This Party-EP
V/A-Pittsburgh Punk Ain't Dead-EP
V/A-Lube Job-EP
GAS HUFFER-live

KARIN GEMBUS
PAXSTON QUIGGLY-TP & live
HEROIN-EP & live
411-This Ain't Me-LP
Jesse in Albu but now in NYC
Grand Canyon-in person
Matt's radio show on KTEQ in Rapid City
JONESTOWN-EP
GITS-Second Skin-45
PHLEG CAMP-2xEP
V/A-Very Small World-2xLP
TAR-EP
ANGER MEANS-live
BRAIN TOURNIQUET-live
TRANSCEND-EP
Decaf soy mocha

MICHELLE HAUNOLD
V/A-Feel Lucky Punk-LP
ECONOCHRIST/DETONATORS-split EP
SNUFF-That's Fine-12"
IRON PROSTATE-Rock'n'roll Nursing Home-45
MEANIES-Scum-EP/POJAT-Pala-EP
411-This Ain't Me-LP
OFFSPRING-Baghdad-EP
BUDELLAM-Tot Hi Cap-EP
CENSURADOS-LP
V/A-World's In Shreds Vol 5-EP
DMZ-1976-77 Demos-LP
LEATHERFACE-Not Superstitious-12"
RADICTS-Rebel Sound-LP
METAL MIKE-Wig Wam Bam-EP
DEVIL DOGS-Live-EP

WALTER & HOPE
NONOYESNO-Japanese Mondo Bread-LP
411-This Isn't Me-LP
UNSANE-My Right-EP
SILVERFISH-Fuckin' Drivin' Or What-12"
STEELPOLE BATHTUB-Venus In Furs-45
NONOYESNO-Lederhosen Verbot-12"
MELVINS/NIRVANA-split 45
SEAWEED-Despised-EP & live
HALO OF FLIES-Music For Insect Minds-CD
GAS HUFFER-live
SISTER DOUBLE HIPPINESS-Heart & Mind-CDS
PAIN TEENS-Sacrificial Shack-45
MONSTER MAGNET-Spine Of God-CD
HOLE-Pretty On The Inside-CD
ICE T-Original Gangster-LP & live

MARTIN SPROUSE
NATION OF ULYSSES-13 Point Program-LP
BLACK FLAG-Live-EP
ECONOCHRIST/DETONATORS-split EP
THE EX-She Said-45
411-This Isn't Me-LP
FURY-Resurrection-LP
THE GITS-EP
THEE HEADCOATS-Shouldn't Happen-45
OFFSPRING-Baghdad-EP
V/A-Very Small World-2LP
SUPERCONDUCTOR-EP
Ben Is Dead-#14-zine
Pulp-#6-zine
Scab-#2-zine/Grijns-#2-zine
Primary Concern-#7-zine

BRUCE ROEHRS
SUICIDAL TENDENCIES-live
BLACK MARKEY BABY-Baby On Board-LP
PRIMUS-live
STEELPOLE BATHTUB-Arizona Garbage Truck-pic EP
GG ALLIN & ANTISEEN-Murder Junkies-LP
JEFF DAHL & POISON IDEA-Tribute To Stiv-45
SPOT 1019-live at Robert's birthday
L7-Keep On Rocking-EP
12 PACK PRETTY-Foul Mouth-EP
TRANSCEND-Dedication-EP
PSYCHOPORNADELIA-Lung-EP
MAJORITY OF ONE-One Man-EP
PINK TURDS IN SPACE/CHARRED REMAINS-split EP
UNSANE-My Right-45
CAPITALIST CASUALTIES-Art Of Ballistics-EP

JON VON
CENSURADOS-LP
JALLA JALLA-Minnesota Plates-45
POJAT-Pala Maata-EP
OFFSPRING-Baghdad-EP
MEANIES-Scum-EP
BLACK MARKET BABY-Baby On Board-LP
YUCKMOUTH-This Is It-LP
RADICTS-Rebel Sound-LP
12 PACK PRETTY-Foulmouth-EP
BLACK FLAG-Live-EP
69 EYES-Barbarella-45
V/A-And Everything Nice-EP
BHANG REVIVAL-I'm Not Talking-45
DEVIL DOGS-Live-EP
GREEN RIVER-Demos 84-EP

EPICENTER ZONE

an all-volunteer run store/community center

Punk/Hardcore/Garage
Industrial/Grunge/Noise/Thrash

Volunteers always welcomed
Meetings 1st & 3rd Sun of month 6:30PM

we buy, sell, trade
new & used records/tapes/CDs
fucking unbelievably cheap

Hours: Weds-Fri 3-8PM, Sat noon-7PM,
Sun 1-7PM, closed Mon-Tues

Selling your collection at a reasonable price?
Give us a call or send in a list!

924 GILMAN ST

SEPTEMBER-OCTOBER

- **Fri Sep 13 - Thatcher on Acid, Green Day, Cringer, Morphius, Paxton Quigley**
- **Sun Sep 15 - Spoken Word Extravaganza**
- **Fri Sep 2o - Funnelhead, House Of Pimps, Anal Mucus, Concrete Mucus, Blamed**
- **Sat Sep 21 - Monsula, Radicts, Rhythm Collision, Horace Pinker**
- **Fri Sep 27 - Boom & Legion Of Doom, Schleprock, TBA**
- **Sat Sep 28 - Ska Nite**
- **Sun Sep 29 - Alice Donut, Victims Family, Blister**
- **Sat Oct 4 or Sun Oct 5- Coffin Break, Dwarves, Supersucker, Mental Floss**
- **Fri Oct 11 - Muff (ex-Pandoras), Mummies, Winona Ryders**
- **Sat Oct 12 - NoFX, Pennywise, No Use For A Name, Fighting Cocks**
- **Fri Oct 18 - Blatz, Jackacid, TBA**
- **Sat Oct 19 - Les Thugs, Jonestown, Generator, TBA**

▪Gilman Record Swap▪
Sun Oct 27
call Dave at (510)524-8465
for table reservations

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Poison Idea

LATEST RELEASE!
DUE OUT OCTOBER 15th
7" 45 RPM SINGLE
FEATURING

PUNISH ME
b/w
MARIO the COP

"Punish Me" from the P-I LP to be released later this year.

POSTPAID U.S. $4.00 CANADA/U.K.$6.00
EUROPE/JAPAN $7.00 AUSTRAILIA $8.00
CASH or M.O. payable to POISON IDEA

AMERICAN LEATHER RECORDS
P.O. BOX 86333 PORTLAND, OR 97286

BLACKLIST MAILORDER

475 Valencia St San Francisco. CA 94103 415/255-0388

Artist	Title	size	Price	Country	LABEL
23 More Minutes/Logical	Split LP	LP	5.20	USA	Very Sm
Antischism/Subvert	Thinning the Herd	LP	6.95	USA	Mind Co
Antiseen	The Destructo Years	CD	8.75	USA	Repo
Apostates	Burning World of Hate	7"EP	2.30	USA	Vinyl Co
Avail	Who's to Say?	7"	2.50	USA	Sun Spot
Blisters	Sleepers EP	7"EP	3.25	USA	Silent Th
Bouncing Souls	Ugly Bill	7"EP	2.60	USA	Complex
Broken Toys	Dirt	LP	8.15	USA	Incognito
Calamity Jane	Little Miss Hell	7"	3.25	USA	Sympath
Capitalist Casualties	The Art of Ballistics	7"EP	2.35	USA	Slap a He
Crib	Toy's Are All Just Out of Rea	7"	2.60	USA	Magnator
Detonators/Econochrist	Split 7"	7"EP	2.35	USA	Insurrect
Dickies	Locked & Loaded	Cass.	6.15	USA	Taang!
Dustdevils	Electric & Chemical	LP	6.15	USA	Matador
Dustdevils	Geek Trip	12"EP	6.40	USA	Matador
DYS	Fire & Ice/Wolfpack	CD	9.30	USA	Taang!
Ed Geins Car	Naked Man	7"	2.95	USA	Vital Mu
Electric Ferrets	2-3-4	7"	2.60	USA	Dionysus
Extreme Noise Terror	A Holocaust in Your Head	CD	13.20	UK	MCR USA
FFF	Electric Violin Thrash	LP	6.00	Germany	Hyperac
Freeze	Misery Loves Company	LP	6.15	USA	Taang!
Gits	Second Skin	7"	2.30	USA	Broken R
Jacknife	Wish You Were Here	7"	2.60	USA	Magnator
Klebeiront	Klebeiront	7"EP	3.40	Belgium	Reiger R
Loop	Heavens End	LP	5.85	UK	Reactor
Loop	Wolf Flow	CD	9.75	UK	Reactor
Loop	Wolf Flow	LP	5.85	UK	Reactor
Loop	World In Your Eyes	LP	5.85	UK	Reactor
Maids	Maids in Bataan	7"	1.00	USA	Anemic
Mass	Pulling/Thinking	7"	2.45	USA	No Blow
Melvins	Ozma/Gluey Porch Treatmen	CD	9.75	USA	Boner
Melvins/Nirvana	Venus in Furs/Here She Come	7"	2.60	USA	Communi
Nation of Ulysses	13 Point Program to Destroy	LP/C	6.15	USA	Dischord
Nation of Ulysses	13 Point Program to Destroy	CD	8.10	USA	Dischord
Nausea	Cybergod	7"	2.30	USA	Allied
Phleg Camp	Bully My Pushy	2x7"	4.25	USA	Allied
Poison Idea	Kings of Punk	LP, C	6.15	USA	Taang!
Poison Idea	Kings of Punk	CD	9.30	USA	Taang!
Poison Idea	Pick Your King	Cass.	5.20	USA	Taang!
Poison Idea	Pick Your Kings	CD	8.30	USA	Taang!
Poison Idea	Record Collectors are Preten	LP, C	6.15	USA	Taang!
Poison Idea	Record Collectors are Preten	CD	9.30	USA	Taang!
Rhythm Collision	Pressure	LP/C	6.65	USA	Dr. Stran
Ruryk, Brian	Shaking Floor	7"	2.60	Canada	
Sabot	Pam Kray	Cass.	4.55	USA	Broken R
Scratch Bongowax	Infield Mess	7"EP	2.60	USA	Dionysus
Snailboy	Kept Turd	7"	3.25	USA	Sympath
Snuff	4 Songs	CDsin	6.50	UK	Past 12
Snuff	4 Songs	12"EP	4.55	UK	Past 12
Steelpole Bathtub	Arizona Garbage Truck	7"	3.90	USA	Sympath
Steelpole Bathtub	Venus in Furs/European Sons	7"	2.60	USA	Communi
Superchunk	Junk	7"	2.35	USA	Matador
V/A	Children Of The Corn	CD	8.45	USA	Sonic Igu
V/A	Decline of the Western Suburb	7"EP	2.40	USA	Shakefor
V/A	Dedicated to a Cuase	Cass.	4.10	Canada	Paul Ste
V/A	Kakumei.2	LP	10.60	Intl.	MCR USA
V/A	New York Eve & Ear Control	LP	6.15	USA	Matador
V/A	Screw	7"EP	2.60	USA	Simple M
V/A	This Is My Life - Not Yours	7"EP	2.40	West Ger	Recordro
V/A	World's in Shreds Vol. 5 - Ne	7"	2.50	USA	Shredder

POSTAGE RATES - RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	USA	can. mex.	west hemis	Europe	Asia Africa	Pac. Rim	surface
initial charge 1 LP	1.05	3.50	3.66	5.65	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	.22	.85	1.50	2.65	3.65	3.70	1.05
each additional 7"	.10	.44	.37	.66	.91	.92	.50

For catalogs, send $1 US and $2 overseas.

If you would like Blacklist to distribute your literature or music send a promo copy to us.

Also, in MRR #98, we listed a compilation record as V/A Unathorized/Media Children, however, the real title is V/A S.I. One.

Postal rates are different for printed material.

Artist	Title	size	Price	Country	Weight
Absolutely Zippo	#15	print	0.25	USA	1.5 oz
Assual w/intenet to Fre	#7	print	0.85	USA	3 oz.
Bacteria Of Decay	#9	print	0.70	USA	2 oz.
Ben is Dead	#14	print	1.00	USA	3 oz.
Breakthrough	Summer 1991	print	2.00	USA	4 oz.
Cometbus	#26	print	0.48	USA	2 oz.
Lil' Rhino Gazette	#18	print	1.50	USA	3 oz
Local Anesthetic	#1	print	1.60	USA	4 oz.
Maximum Rock'n'Roll	#100	print	3.00	USA	7 oz.
Punchline	#10	print	1.00	USA	3 oz.
Super-tope	#2	print	1.20	USA	4 oz.
Taste of Latex	#5	print	2.90	USA	3 oz.

We are no longer carrying the V/A 'Lest We Forget or the V/A Yoga Cometbus Audio Magazine. Aaron has been unable to financially produce more. If you would like to contact him, send mail to P.O. BOX 4726 Berkeley, CA. 94704.

Altered Reality

magazine is back with its biggest issue ever. This one will come with a double 7" compilation and will focus on the bands involved. With a little bit of something for everyone, its a sure bet.

Featuring:

- Billingsgate
- Bloodline
- Say No More
- Doggman
- Downside
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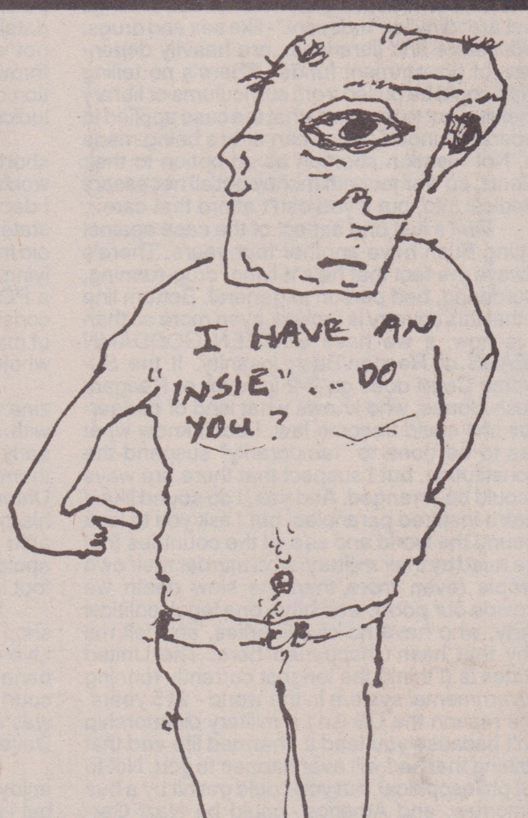

Letters

Max R&R Readers,

I've seen lots of criticism in these pages of the American political system, which is a good thing whether or not one agrees with it. I'm writing this, though, to encourage everyone who's old enough to vote against George Bush in the upcoming '92 elections. Even if you think "voting's for suckers" (MOFUNGO) I'd like to plead how important it is that someone other than George Bush be president come next January.

Not to pick on people, but Clarence Thomas (Bush's current Supreme Court nominee) drives out of his way to attend an Episcopalian church known for people speaking in tongues (they stand up and babble in a language they don't speak and claim it's the holy spirit speaking through them). This church, unlike some other Episcopalian churches, is dead-set against abortion. If Thomas (or some other Bush appointee) gets on, that'll be SIX people on the Supreme Court who think abortion should be illegal and that unauthorized searches are cool. If Bush gets re-elected it's highly likely that the Court's strong liberal, Harry Blackmon who's 86 years old or something, is going to retire. This'll make it 7 to 2 in favor of those who don't believe in civil liberties. Maybe if Bush doesn't get re-elected, whichever Democrat gets elected can nominate someone else and the country won't suffer from a plague of Supreme Court decisions like the one just made that says federal funding can be hinged on certain ideas the federal government likes being promoted to the exclusion of others. Some examples I've swiped out of the July 26 Boston Phoenix: lawyers could be banned "from presenting certain options such as plea-bargaining" to clients the gov't doesn't like; public health workers would have a hard time educating about AIDS if a law gets passed forbidding them to talk about things that are "dirty" or "indecent" - like sex and drugs; "educators and librarians...are heavily dependent of government funds". There's no telling what could be pulled from curriculums or library shelves, not to mention what the case applied to federally funded clinics can or are being made to. Not mention abortion as an option to their clients, so women with money get all necessary medical info, but if you can't afford that care...

That's just one aspect of the case against letting Bush have another four years. There's always the fact that he's a lying, drug-running, murdering, bad person in general. Bottom line is that this country is fucked, even more so than it is now, if we have SIXTEEN GODDAMN YEARS of Reagan/Bush insanity. If the Supreme Court does go 7-2 in favor of Reagan/Bush clones, who knows what kind of dangerous shit could become law. I don't know what has to be done to "temporarily" suspend the Constitution, but I suspect that there are ways it could be arranged. And yes, I do sound like a Biafra-inspired paranoiac, but I ask you to look around the world and see all the countries that are ruled by their military, who murder their own people (even more than the slow death we provide our poor), who have one legal political party, who have no civil liberties, and tell me why that hasn't happened here. The United States is (I think) the longest currently running governmental system in the world - 215 years. The reason the US isn't a military dictatorship isn't because you lead a charmed life and that nothing that bad will ever happen to you. Not to get philosophical, but you could get hit by a bus tomorrow, and America could be Nazi Germany inside of ten years from now. I'm not saying that it will be, but I hope you consider the possibility.

Anyway, that's why I hope punkdom collectively will try their darnedest to keep George Herbert Walker out of the White house. Thank you, Jeff, 605 South St., Holbrook, MA 02343.

P.S. I know I'm naive.

P.P.S. SLAPSHOT is the hardest band in Boston, and if you don't like them you're a pussy and commie faggot. Girls suck because they can't fight. Everyone who disagrees with you is wrong. Don't ever change and always stick true to what you believe right now, because you understand everything and have it all figured out. Just like Ray Cappo.

Dear MRR and readers,

Recently I've been greatly disturbed by the level of ignorance displayed by some readers of this magazine. Most specifically, I speak of the individuals who constantly write letters suggesting boycotts, witch hunts and blackballings be carried out against people whose views don't coincide with their own. Much of the time, it seems these people have little understanding of the views of the people they slag and have even less of an idea why they hold these views.

A letter fully indicative of this overzealous politically correct witch hunting was contained in MRR, and since it directly affected me, I feel I must respond. The letter to which I refer is one by someone with the clever pseudonym Ann Archist. In the letter, Ms. Archist suggested MRR readers, in response to "ageist thinking" (a problem worse than racism or sexism, according to Ms. Archist), should boycott publications which require age statements for their purchase.

As a former zine editor, I think Ms. Archist's letter displays the kind of intolerance she claims to decry. The individuals who require age statements before they will mail out a zine do so for their own well being. I can say with some certainty that almost all of these underground publishers wish this was not the case. Unfortunately, the joys of underground publishing are not enough to outweigh the threat of being thrown in the pokey and charged with distribution of matter harmful to minors or some other ludicrous charge.

The first zine I ever printed contained a short story and some artwork which I knew would offend quite a few people. Nonetheless, I decided to publish it without requiring an age statement. A friend of mine told me his 16 year old friend had accidentally left a copy of the zine lying around his house. The 16 year old's father, a POLICEMAN, found the mag, and seriously considered dragging my ass in for distribution of matter harmful to minors. To put it mildly, the whole ordeal was pretty fucking scary.

A year or so later, my friend John, also a zine editor, left a few copies of his publication with a friend's younger sister (she was in her early teens as I recall) so that she could give them to his friend when he got home from work. Unfortunately, the mags fell into the hands of his pal's irate father first, and John was only able to keep him from pressing charges after apologizing profusely and agreeing never to set foot in the family's house again.

Last summer, Dave Risher, a local record shop owner was taken to court for selling a Two Live Crew album in his store after the police banned the sale of the album. Fortunately, the court threw the case out, but the entire ordeal was no doubt an expensive and tiring one for Dave.

I quit publishing my zine not long ago and enjoyed the experience of putting it out greatly, but I was fearful the entire time of being hauled into court for its content. I never did require an age statement for the purchase of my zine, and my friend John still doesn't for his, but the close call I experienced as well as incidents involving John, Dave and underground folk such as Jello Biafra sure as hell made me understand the motives of people who do. People like Lilly Braindrop of Taste of Latex and Bruce of JD'S would no doubt be hauled before the magistrate in nothing flat if they didn't require such a statement.

Yes, Ann, the laws are fucked. Yes, its a tragedy that most adults in this country feel it neccesary to limit minors' access to information. Yes, it is understandable for you to be angry. BUT, I'd suggest you remove your head from your ass and attack the individuals who make laws requiring people to ask for age statements before they sell their publications, records or art, not the people who are victims of these laws just as much as you and your friends are. Love and kisses,

Slug/ 111 Earl St. #104/ San Antonio, TX 78212

To Max R&R,

This is in response to Ben Weasel, people like you piss me off—

Like you said, you're in America because it's yours, so you enjoy its benefits, just as you're enjoying the benefits of the "punk scene", although you don't like how it is largely....

Well, nice rationalization, but I still think your ideas suck. You say people in the "punk scene" are hypocrites... maybe you know the wrong people. You're lumping a bunch of individuals with separate beliefs into one label—punk, which originated in Britain when young blue collar workers began revolting against their fascist bloody government. Their means were ruthless, and largely self-destructive, yet they got their message across. The message was that you may oppress a certain class of society, but sooner or later they will rebel, to fight for true freedom. America is supposedly the "land of the free", but Ben, like we can all see, this isn't completely so. That is why I see young Americans of my generation who are American "punks", if you so call them, fighting the oppression of our bullshit democracy. And if someone (or group of people holding similar ideological beliefs) must be suppressed (and they must, Utopia is a dream), then yes, let the corporate scumbags and asinine politicians of today's US government suffer, for I and my generation who hold my beliefs (to a certain degree) have suffered enough.

You are what I would call (using labels, as you do) a poseur. One who claims "punk" as "his", but is too much of a lame ass wimp to fight for what you believe, rather clinging to the traditional security of our founding forefathers' philosophy.

Your boring hippyshit philosophy is cute for a while, I can't hurt you, because you hurt me, or else I'll be a bad boy, too....

I wouldn't fight a war overseas for some asshole in the White House, but I WOULD fight if I was persecuted in my home or out on the streets. I wouldn't worry about "stooping to someone's level" if my life (or my freedom) is threatened.

If you print this, I'll respect your work (and MRR) even more than I already do— and you'll be hearing from me much more in the future. I'm getting a band in formation, anybody write.

Bruce E./ 1804 Hoover Drive/ (sub)Normal, IL 61761

Dear Maximum RnR,

I've recently been enlightened by the ultimate punk rock experience. No, you don't know the "band," you don't know the "place." I was out in the boondocks of Sherman, NY at the Starwood Pagan festival. Around midnight, people would build a bonfire, start hitting drums, and dancing. If you don't think this is punk rock, you haven't lived it. You didn't hear the primal

beat. Your average shit kicker plays maybe an hour. This stuff works until dawn and beyond. But you've got to remember the rest of the scene — the dancers circling the fire, the drummers off to one side. Sometimes dancers drum, drummers dance, or both at once. Anyone can pick up the rhythm with anything — two hands, two sticks, a pair of antlers, a rattle, borrow a drum or buy one, you sucker. Or make one. In any case, you can dance. And a lot of us were naked as jaybirds, and a lot of us were pretty good looking girls. Topless was a big scene. (You can look, but nudity isn't really erotic without an invitation or modeling. We're stripping away pretensions, inhibitions, and throwing them in the fire.) Talk about breaking down the barrier between performer and audience — the drummers weren't there without dancers, dancers weren't there unless there were drummers, and anybody could be anything else. No one to interview after the show, no end of the show, no "show." No cops (inside or outside). Maybe you see what I mean. Start a fire in your own backyard.

This has been a report from MOLE magazine. Thanks.

Jeff Bagato/ P.O. Box 5033/ Herndon, VA 22070.

Dear MRR & Readers,

Believe it or not, this letter is going to be a POSITIVE statement on the "scene". Over the last two weeks I saw two shows at Gilman, and I think that my adrenalin gland is going to explode. The first weekend brought me BLATZ, and the second weekend brought me BORN AGAINST. Considering these are two of my favorite bands, I am definitely pleased with the outcome. I really want to talk about BLATZ. Yeah, I know, they are a bunch of goofy fools, jumping around on stage. But I'm a big goofy fool who likes to jump around with them. I can seriously say that no band has made me feel this way in a loooong time. I have only been able to see them twice, because I live 200 miles from San Francisco. (Oops, I mean the East Bay, for all you Gilmanites). But both times that I have seen them, I just lose control. I become a spitting, heaving, dirty mess of flesh and bones with the biggest goofy ass grin on my face you have ever seen. (It even caused my hand to jump out and smack Jesse's bare and unsuspecting dick. Sorry I did that, but I am trying to earn more punk points, so I can win MRR's yearly punkest of punks sweepstakes. Seriously though, I am sure you're asking what is the point of all this? The point is that there are still bands and individuals out there that make all of this craziness seem worthwhile. Bands like BLATZ, BORN AGAINST, ANTI-SCHISM, NAUSEA, FILTH, CITIZEN'S ARREST, RESIST, and ECONOCHRIST, are just a few who keep coming at you like there is no tommorrow. So, go out and treat yourself to one of these bands' records, and get your blood pumping again. Trust me! Quit your bitchin', and live for what the moment has to offer. Good things are out there for your consumption, so take the first step. Love and rim jobs to all you youngster punksters.

Rob Coons/ PO Box 3431/ Olympic Valley, CA 96146

MRR,

I do concede, and sorrowfully so, that the noise rock thing is in a rut, is cliche, is a bandwagon, etc. It seems that the MRR crew enjoys riding that scene. Witness some of the quotes from the May '91 ish:

"*...for folks that can't seem to get enough of that vintage '88 style groove ...*" or "*,,,like Sonic Youth meets Nirvana meets Joan Jett on acid meets ...*" or even "*...predictable...but I'm sure the converted will pounce...*" and incredibly, "*...barely mediocre, with a slow dirgy 'noise' sound...*".

I'm incredulous at this! If noise is the '88 style groove, please tell me what the fuck hardcore is.

My guess is that it's the '82 style groove. So tell me, MRR review crew, which is the deeper rut?

Check out some more quotes from the May '91 ish reviews:

"*...Oh Lord I think I've found paradise. Good old fashioned punk...*" or "*...1982-type fast sound...good start...*" or "*captures that early Ramones sound to a tee- catchy... Nifty...*" or "*...like Gang Green and DRI - killer stuff!...*"

The "anti"-noise reviews are no problem, really. They seem to reflect a desire to move that scene along—to prevent the bandwagon thing by failing to encourage it. This is respectable enough and I support it. I hate it when music I like is bastardized by a million chumps and their brother because "this shit is catching on, man" or "we can make money playing this", or whatever. I hated the bandwagon/movement thing about hardcore. It got to be a real drag by '86. All those schmucks playing hardcore cuz it was the thing. I'm writing because of MRR's seeming inconsistency here. Are you not really supporting a hardcore bandwagon (ten years on) while discouraging a noise bandwagon? The evidence can be found in your reviews, I do believe. What's the difference, one corpse or another?

I loved hardcore when it was fresh. It's been stale for at least five years now, and I'm certain that the noise thing will become stale even faster. I appreciate trying to move the noisesters along. Why not do the same thing for hardcore?

Hoping for response and discussion,

Mike Kole/ 511 Broadway/ Bedford, OH 44146

Dear Mike,

If you read the columns sections in MRR 100, I'm sure you got the idea that there is no monolithic MRR perspective. This applies to the record reviewers as well, where there is quite a variety of musical passions represented. When records arrive here, they are usually assigned to reviewers who would probably like them best. I personally like about 10% of what we get in, and many other reviewers wouldn't care for my 10% (as witnessed by the different reviewers' Top 15s). Inconsistent? Of course. That's the nature of group projects. Tim

To Everyone In The UK Gig Scene

Foreign bands are no longer going to tour the UK! That's what's going to happen if we don't buck our ideas up.

A band comes to the UK, no one knows where they're playing, sometimes they've been and gone and no one knows. It's easy to blame tour promoters and record labels but what good is pointing the finger going to do? It's not easy booking and promoting a tour in this country. Six or seven shows in a row between set dates, with chances that you can get the same amount of good venues to provide guarantees isn't easy.

As for promotion of the tour, well there isn't anywhere to promote. As good as UK Resist is, it doesn't come out regular enough to be of any use tour info wise. As for the more popular national indie music press, you can send them tour dates until you're blue in the face but Hardcore is a music form they usually choose to ignore completely. So what's left? Sending out tons of tour flyers and word of mouth.

There's a big lack of communication in this country. It's a vicious circle. Bands come over, it's difficult to advertise, therefore people don't go, then there isn't enough money to pay the band, sometimes no where to stay. Foreign hands don't realise the problem and think it's a waste of time coming to the U.K. This is why a lot of bands sometimes only do a London date.

So, we've gone on long enough about the problems, what's the solution? What we're doing is by no means going to make everything ok but it's a start. We're starting to produce a news sheet, solely for the purpose of promoting gigs/ tours. Not just for foreign bands but for all U.K. gigs. It will include gig dates, promoters, band telephone numbers and addresses, a venue spotlight and any other gig related info we can think of. The problem, we can't get all this info out of thin air. You must let us know of anything in the future. Always try to give a telephone no. to go with it to be printed. We will update it every time we receive a new piece of info. We have pretty good means of distribution and if everyone passes them on, hopefully we'll see an improvement. We're not suggesting that this will totally turn the scene around but we're trying to help and so must everyone else who enjoys going to gigs. Send info or a S.A.E for our first sheet to: Melanie and Sean c/o Tabby Village / 4B Ingram St. / Wigan WN6 7NE, UK.

P.S. Answering Richard Cocksedge's letter in MRR 99 we hope this explains the problems that probably went on booking the NOFX tour and hopefully we'll hear from you with your help and support .

Dear MRR,

This is an open letter to every band who'd like to tour in Europe and is contacted or will be contacted by a character named LISA MULLER from Munster-Germany.

LISA MULLER claims to be a tour-organizer. Don't buy this crap! She's already done so much harm and if she isn't stopped right now, she'll do it again...

My band CRIVITS from Rotterdam, were approached by her last year as we played in Husum-Germany with SONS OF ISHMAEL from Canada. She said she wanted us to tour through Europe with an American band, named ENCOUNTER. Just like every band, CRIVITS are eager to tour whenever we can, so we accepted her invitation. Lisa said she'd set everything up and would take care of all the contracts. It took her 4 months to let us know that there's actually gonna be a tour. This tour would've taken place in August. CRIVITS arranged a van (rental costs: about $2000 for 1 month), tour shirts ($750 for 100 shirts), I quit my job and gave up my house, because I couldn't afford the rent with no income, our bassplayer bought a new amplifier as his old one wouldn't last a whole month of playing in a row, etc...

ENCOUNTER are in debt for over $3000 (plane tickets and other costs) We told everyone we know about this tour, so now we are being told that "they told us so", which sucks! My other band had to cancel a big show, because of my absence, etc...

Now, about 1 month before we should've taken off, we received a phone call by a friend of Lisa. She said that Lisa quit doing the tour and that we were on our own now. Great! All we had was a list of dates and cities. No addresses, no phone numbers, not even names of clubs. We knew then that we were in serious trouble. What could we do? ENCOUNTER couldn't cancel their tickets anymore and we had already paid a lot of money for the van, not to mention my personal sacrifices. We didn't know if there were any clubs out there expecting us or not. We couldn't reach Lisa or anyone else (Lisa disappeared for a long time, drifting through Germany, not having a single deutschmark left

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U.S. occupies Panama, drug laundering flourishes

from article By Carl Glenn

Workers World, 46 W. 21 St., New York, N.Y. 10010 June 13, 1991

There was no parade after the Pentagon's last "glorious victory"—the one in Panama.

Thousands of poor people remain homeless. Their Panama City neighborhood, El Chorrillo, was bombed into oblivion by the U.S. Air Force. Thousands more are "missing," many lying in unmarked mass graves bulldozed to conceal the extent of the massacre.

The puppet Endara government, sworn into office by U.S. generals during the invasion, has presided over a period of worsening economic and social conditions. The Panamanian people are increasingly angry.

One ostensible reason for the U.S. invasion was to fight supposed corruption and drug trafficking. But a recent scandal shed some light on that, and on the U.S. connection.

Yvette Torres, a U.S. Drug Enforcement Agency agent, was transferred out of Panama for her own protection. She had reportedly received death threats after her testimony that six companies were being used to launder drug money was made public.

It turned out that President Guillermo Endara had been the treasurer of all six of the companies. The Spanish news agency ACAN-EFE further revealed that these six companies were all owned by a pair of Cuban-Americans who headed an operation that has imported a ton of cocaine a month into Florida for the past 10 years. The U.S. embassy had no comment on the report.

BUTTON: we are not amused

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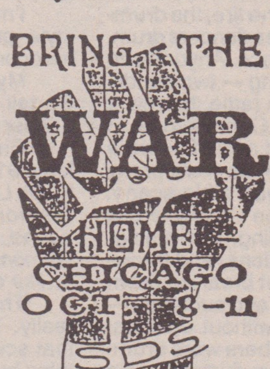

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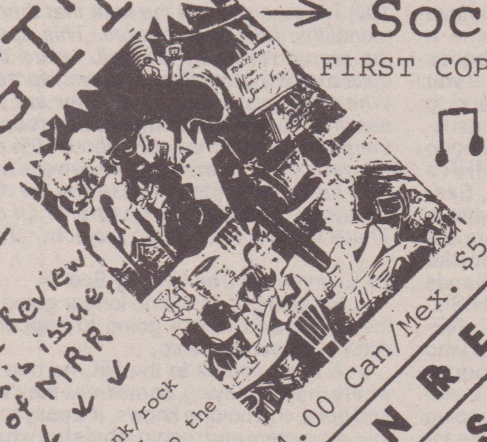

See Review This issue of MRR

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to give us a call, or drop us a line). Then, as a miracle, we remembered us playing with SONS OF ISHMAEL. We called them up and - thank god, if there is one - Chris helped us out incredibly. He gave us a couple of phone numbers and addresses. We called every number we had and found out a whole lot. Thanx Chris - you rule! But this wasn't enough. All we had achieved was 2 shows in Germany, and there was 23 more on the list...

At last, Lisa wrote us and sent the full list, including phone numbers and addresses. We received that list on Saturday, July 27th. (The tour was supposed to start August 1st) Hundreds of phone calls later (and a $250 phone bill with my name on it - heading my way) we found out that most clubs hadn't heard from Lisa since last February. 70% of the clubs were either not aware of us playing there, closed down for the summer, or already booked up. Can you believe that!?! We will only play 6 of the 25 shows that were planned. And these shows can only be played because a lot of people - complete strangers to us - put so much effort into helping us or trying to book us last minute shows...

You can imagine that we feel kind of pissed off at Lisa right now. At this moment my hatred against this person is at its worst. I could instantly kill her if I'd meet her today. We are leaving for Germany in 2 days now. Broke...Stressed...And with an attitude!! Lisa: consider it better for health not to show up at one of our concerts. There's no excuse for you being the shit-for-brains you are...

Leaves us to thank the following people for being there for us when we needed them. All this bullshit going on about "there is no scene in Europe" has to stop, since there are enough people that truly care about others. These are people we've never met, but whom we won't forget. Thanx to: Chris (Sons Of Ishmael), Natascha Dierk (Rendsburg), Wolfgang (Berlin), Brigitta (Munich), Peter Carstens (Husum), Filke (Hamburg), Diethart and Benno (Kirchzarten), Tom Eller (Vienna), Markus (Hamburg) and Lina (take care with your baby!) and many more...

To all the clubs that were expecting us to play there and didn't see us: We're terribly sorry, but either we couldn't reach you, or you weren't there when we called.

We still don't know where Lisa is right now, but bands: beware! She's screwed us up BAD and we believe she'll do it again, if you'll let her. Don't deal with her when she offers her help. Best thing to do is to write me and I'll send you a full list of sincere people that CAN and WILL help you out. At least you won't lose as much money as we did!

Thank you MRR, for time and space in the number-1-mag around. Write or call me at: A. Franceplaats 700, 3069 BJ Rotterdam, Holland. Tel: 31-(0)10-4563197.

P.S. Everyone wondering about new CRIVITS material: We'll record some as soon as we get back. Probably out this winter...

P.P.S. The NAUSEA live ep will be out within 6 months. At the moment I'm in financial trouble...AMY: I'll get in touch with you a.s.a.p. Am I invited 'round new years?? I'm visiting the states by then...

P.P.S.S. ANNIE BLATZ: see you around that same time!

Dear MRR and readers:

Well, for once in his life, Mykel Board said something that didn't piss me off. I'm refering to his "what am I—a piece of brain?" comments in the last issue of MRR.

It would be rather amusing, if it wasn't so damned depressing.

Okay, let's start with the basics. I'm 27, and the closest thing to sexual contact I've ever had in my life are two kisses and 20 minutes of handholding when I was 19. That was eight years ago.

So you may be asking, "Is this person covered with scales or something?"

No. I'm not a model or anything, but I'm not unattractive. I'm often described as a very passionate and sensual person. I hear all about my killer smile or my gorgeous eyes, if that makes a flip of difference in defining the situation.

So what's the deal? What makes me one of the most sexually ignored people in the world?

Well, you tell me.

I'm intelligent. I've always done well in school, sometimes despite every effort to piss off professors so much that they HAVE to fail me. I'm sensitive. Not in the new-age fartsy kind of way, but in human ways. I listen to people. I give the proverbial damn. I go to extremes to help people in any way I can. I've been described as thoughtful, deep, profound. I'm a writer, so maybe all writers get that tag.

I guess the quickest way to sum all of this up is to say that people have always told me that I'd "be a great catch." They tell me of all these wonderful qualities I have, they praise the size of my heart, they say, "why can't I find someone like you?"

I'm not saying all of this to brag or anything. I mean, I like who I am, but it fucking hurts to be who I am if, as Mykel said, all I am is "a piece of brain." Or heart. Or personality.

I can't complain about having the platonic relationships I have. I do love my friends. But isn't there supposed to be more out there? You know, I read MRR and catch all the sexual exploits mentioned therein (usually by Mykel, who most likely lies like hell anyway), and a part of me feels extremely lonely about that. Titles like "the last punk virgin" go through my mind.

Okay. Okay. So unlike Mykel, I'm not out explicitly to get laid. Boffing strangers in dark corners is a nice little fantasy, but in reality I'm a romantic. Probably the last nail in my sexual coffin is that I like to kiss, I believe in all-night hugs, and I'm the sort to make breakfast (As in breakfast in bed. With a rose). So it's not just sex. But it's something more than rubbing brain cells and comparing life philosophies. While I'm contemplating the universe or being "so creative," I'm also thinking of about 101 creative ways to engage in sensual activity!

So maybe all this sounds completely trivial in the face of who dissed who in the world of HC wax and gigs. But hell, 27 years is a long time to be "such a wonderful person" and never feel loved. Like I said, I love my friends, and I know on a cerebral level that they love me as well. But then, somehow that's not making a dent in how alone I feel. I've tried to off myself twice (a long time ago). Stupid, yes, but there you have it. It hurts to be thought of as "just a brain" or "just a friend" just as much as it hurts to be thought of as "just a piece of ass."

Perhaps the new term could be "brainraping?" We could all make jokes about "brainists": people who see you just for the grey matter. Like I said, it would be funny if it wasn't so goddamn depressing.

Just for the record, I do try reaching out, but it always ends up in a big, platonic mess. Just when I think of five hundred ways I'd like to kiss this person, the adored one compliments my mind—or something related to cerebral, not sexual, processes.

I'm not saying that the world should "combat brain-ism: fuck a smart person." I suppose I'm just asking the great pool of MRR readers, "WHY?" Is there something inherently asexual about having a mind and a heart? Must one turn into a flaming asshole to get non-platonic attention?

I'm not signing my name to this, because I'm pretty well-known in the punk community. I don't want this to be an "oh guess who isn't getting laid" letter; I'd just like to hear about what others think about this whole thing.
—A Lonely Punk

Dig this,

Hey, I got a letter from Dave Dictor on June 12. It was a postcard from Wyoming. He said he just did a gig at Solar Cafe in Detroit (accoustic) and he talked to some friends of mine who told him about my situation. My situation is, I'm doing 30-50 years in State Prison at Southern Michigan-Jackson. I'm trying to appeal my conviction, but due to lack of cash, I'm having a hard time. My friends in Detroit, especially my brother Darin, did a benefit in Detroit's own Miami Bar and raised some much-needed cash. Dave says he'd be willing to do a benefit in Cali. I could use it.

Why bother? Well, what I'm fighting is a trend in American 'just-us' that ought to scare the shit out of everyone who has a brain left. I was convicted of armed robbery and attempted murder. And- dig this- I was shown to witnesses by the police, who told them I did it. Here were people who couldn't identify the robber, and the police had a suspect (me) who they could place in the area, but had no other evidence (finger prints, etc.,). So in the interest of getting another conviction...You guessed it, I'm it. There's alot more to this story, but a statement of facts would take alot of pages... At any rate, let's cut to the heart of the matter... What the police did is considered impermissable by our courts, but is allowable if the courts see fit. In fact, anything is allowable in the eyes of our supreme court- warrantless searches, confessions that are beaten out of ya, failure to produce fovorable evidence- in short, your rights ain't shit in the good ole' USA. Add all this to the crime bill Bush wants to pass, with a surprise in it that you don't hear about- (he wants to do away with any remaining exclusionary rules, meaning that illegal evidence can be used against you and won't be excluded)- and you get an erosion of freedom in this country that is shocking.

So what if I'm only one in a million convicts in America- most in the world, in fact- don't they all say they're not guilty? Well, tell me how murder is attempted when no shots are fired and no one gets hurt?

OK- enough of that. If Dave wants to do a benefit, cool. I always got along with Dave and MDC- we always have a good time when in Detroit. I'm glad I could put on the shows- alot of bands came. I tried to put shows together, and lots of times it was a losing battle, but what da fuck...

By the way, I only got one Max R+R. I think the cops stole the rest out of the mail (6 month sub.) Fuck the police.

Yeah- if you were to publish a letter, I would say hey to a lot of people and bands I've gotten to know over the years. I made some good friends and some enemies, too, over time.

Anyway, I'm out of here. Write back or whatever. I'm here with the rest of society's castoffs until 2025, at least.
Gary Saferian/ 207905/ PO Box E/ Jackson, Michigan 49204

Dear MRR ,

Wow... 100 issues... what a great jubilee! I would like to congratulate all you folks who are doing this excellent magazine! Hmm, I think other people have worked out here in #100 the value and the influence MRR has on the whole international alternative scene; therefore, I'm

going to addsomething more personal to it. I got in touch with MRR back in 1983 when I bought here in Germany the "Not So Quiet on the Western Front" dbl-comp. LP. I was absolutely impressed by what CRUCIFIX was doing back then, so I asked for their address. This was the point when I got in touch with Tim Yohannan. And since then I've been writing scene reports, interviews, articles and guest columns for MRR; and some of my energy ended up positively in the "Welcome to Cruise Country" photozine. The most impressive was to stay for a while at the MRR headquarters in Frisco. I was really impressed by the friendliness & the good atmosphere there. Before I came to Frisco in '87 I have to admit I thought closed-minded about the scene. "You have to do this; you better don't do this; if you don't look punk you don't belong to the scene ..." and more stuff like this. The short time there really changed my outlook on the whole scene. I wish I would have had more time to stay there to get to know more interesting people there.

Another part of the story is that MRR showed me that there is a worldwide alternative community. Reading MRR got me going, i.e. I started writing to other people worldwide and I started doing a small record distribution, I did several comp. cassettes (back in'84-'85) and later I did my first EP of my first band, the ANTI-HEROES. It was the D.I.Y. feeling which influenced me the most. And later I started visiting those people whom I met via MRR. So far I've been 5 times in the US and almost to every country here in Europe. The people I met there or what had happened are too numerous to mention here, but I always tried to help out other oversea bands or zines to get their stuff released or distributed here in Germany. To sum it up: MRR was the ignition which got me going! I don't want to miss any second of what had happened during the past 9 years since I had the luck to read MRR for the first time. I even got married once in Chicago... I think no compliment could be better than telling MRR that they make people join each other. Thank you & keep up with the good work. Love,
Helge Schreiber/Germany

Dear MRR,

Ben Weasel is a ______. The only columnist with a head on their shoulders is ________. The Libido Boyz can go to ________ and I think Kim Coletta is a ________. Straight edgers are a bunch of ________ and GG Allin is the human equivalent of a ________. My scene is so ________ and everywhere else is ________. The band ________ should be boycotted because they _______ at a show on ________. Gilman is ________ and Sub Pop is about as as _______ as _______. My new band, _________, has a new demo out so send $_____. Mykel Board blah blah sexism blah blah new club blah blah and have a nice day. Sincerely,
Gabe Meline

Dear MRR and Ann Archist,

This is in reply to Ann's letter in #99, in which she complains about "ageist, youth-bashing magazines."

Does Ann honestly believe that zine editors who require age statements hate people under 18??!! I haven't really been keeping track, but the only times that I see things that require age statements are stupid porn zines (like Taste of Latex, and I dunno what else) and GG Allin shit. The reason that people ask for age statements is because it's illegal to distribute such material to minors... those of us who are under 18 years of age. I myself am only 17, and I respect the right of these people to protect themselves from any legal trouble. Granted, the chances of these people getting arrested for it is practically nil, but with all the censorship going on these days, there is reason to worry.

But obviously that's not the main point of her letter. She thinks that sports magazines teach people to be violent so pornographic magazines should be made available to children... to teach them how to love? Well, aside from the fact that I don't think Hustler Magazine teaches anybody to love (rather, it teaches impressionable kids who don't know much about sex how to perform like porn stars), I don't believe that sports and sport magazines teach people to be violent and hateful. I've got many friends who play football, hockey, and wrestle, and they're some of the nicest, most caring people I know. I myself was in to sports when I was younger (playing them, buying the zines, cards, stickers, etc.), and I was never taught to be hateful, I was taught to respect my opponent and practice hard. I can't really say much about Soldier of Fortune or War Times as I've never actually read them, but when I was younger I did on occasion read those types of magazines, and although I thought they were pretty cool, I never actually took them seriously. Come to think of it, I can't think of anybody who did.

The reason why there is an age requirement for "adult" magazines is because if a child reads it, it could give him/her the wrong idea of sex. Let's say that some kid picks up this ultra hardcore pornography zine, and sees some pretty fucked up stuff. Is he/she going to talk to his/her parents about it, or just accept what he/she sees in the pictures as truth? After all, a dirty magazine tends to act as a textbook of sorts to naive young children. True, 16 and 17 year-olds would understand what they see, but younger kids might not, so I can see why pornographic materials should be kept from young children.

And about that anthropological two sides of the coin stuff, I don't buy any of it. I never get laid, cos girls don't like me, therefore, according to you and "almost any good anthropologist" I should be quite a violent person. Well, I'm not!!! In fact, my friends call me Gentle Ben, because I'm so mellow. And none of my unwilling abstinent friends are violent, either, so that kind of proves your theory wrong... or did I just misinterpret what you said?

Anyway, thanks for actually caring about the rights of minors, but I honestly can't see any sense in your reasoning.
Ben/ Nowheresville, NJ

Maximum Rock n Roll,

I've been following the controversy over Point Blank and Nemesis Records and I find the whole thing fairly amusing. I've decided that Point Blank and the Dwarves remind me of each other. They're both generic bands playing a shitty style if music that's been played a thousand times before. The only thing that differs them from the masses of other bands is their lyrics, which are some kind of stupid shit lyrics which, in the Dwarves case, are ridiculously sexist, while Point Blank's are what I'd expect from a couple of spoiled little rich suburban white boys. Point Blank should thank Blacklist for refusing to carry their EP. They've been clinging to that like drowning rats in the vein hope that it'll give them some attention so people won't see them as the pathetic pieces of shit they are. Calling that censorship is about as fucking stupid as you can get. Are Blacklist censors for not carrying Skrewdriver stuff? Is Maximum Rock n Roll a censor for not printing KKK flyers? It's their money and time and it's their choice as to what they carry. As for the Dwarves, I don't see why Blacklist would want to carry their products, but it's not my distro, so I won't condenm them for it, although it does seem kind of funny. Point Blank and the Dwarves represent the two extremes of stupidity and neither one is worth shit. I'm interested in hearing anyone else's opinions on my ideas-please write.
Michael Mclellan/ Soulless Structures, 550 Pinewood Dr., Pendleton, SC 29670

Dear Maximum Rock 'N' Roll Readers,

I've been reading MRR for quite some time now and through the years I've read the opinions, views, praises and criticisms of a lot of folks throughout the world. I've contemplated a few, shook my head at others and some I just really didn't understand. In a way though I suppose I've respected them all whether I've agreed with what they've said or not because when it comes down to the bottom line they're all entitled to speak their minds. Right? Recently, I was forced to reconsider the credibility of these writings and probably those of future issues of MRR since my band, Libido Boyz, has been the subject of two letters in the past two issues of MRR (#98 and #99). These were both quite misleading and in a few spots, flat out lies.

When I mentioned that maybe we should publicly write a response to these two letters, I was met with the reply, "Don't worry about it, people aren't stupid, they'll see through the shit and see how silly these letters are." I thought, "Fine, cool enough". Then I got to thinking, how many times in the past have I read the opinions of someone in MRR and agreed or disagreed and didn't see through the shit? Do I now stand or not stand for something I can't back with true solid facts because I was wrongfully mislead? It all sounds too much like what's happening to us through the government and media. Why should we do the same to ourselves through our own publication? The last thing I need is an underlying "bullshit or not" decision while I'm trying to respect and understand the thoughts of the writer.

I'm not writing to set the stories straight, that's not my responsibility and it's not my right to publicly point fingers at this time. It's your choice to believe these letters as they are or to take the initiative to investigate deeper for the truth.

I feel it's only fair to us all that in the future if you plan to write publicly about something or someone please make sure you've got your facts straight because there's always going to be someone who can't find the strainer for the shit.

Feel free to channel any of your inquiries, comments, criticisms, thoughts, fears or innermost secrets about these two letters to me and I'll tell you just what I know for certain. Honest Abe! Love, peace, and OPGU to you!
Chad Sabin, Libido Boyz/ 1625 Commerce Dr. #I/ North Mankato, MN 56003

Dear Meester Jeff Bale,

Who are you trying to fool? Some of us remember when you were "Jumpin" Jeff Bale and you wrote that intro thing on "Not So Quite On The Western Front." For somebody who wrote about how much self-indulgent artistic pretension sucked, you're awful quick to tell us about your love of the DWARVES and GARGOYLES (bands with "real attitude"). Didn't you also say something about "the superficial trappings of punk"? Funny how your GARGOYLES interview intro mentioned how cool they are cauze of their leather jackets and scantily clad females - if the "punk image" isn't a "superficial trapping" what is? Oh yeah, what about "the cultural resistance to . . . racism. . ." etc. Guess the SKREWDRIVER record is on too loud.
Mess

Q. What do America's 50,000 battered women have in common?

A. They just wouldn't fuckin' listen.

Chicken John tells me that one. He's visiting ARTLESS in the studio. We're recording for the Vital Music Records 7 minute version of *Tommy*. One band, one song. For some reason they asked us to do "Uncle Ernie."

John's joke is funny— and cruel as itching powder in a jockstrap. I itch— brain itch. The next day that notorious liberal rag *The Village Voice* scratches the itch.

The headline *Trial By Misogyny*. The story: a girl accuses some St. John's University kids of raping her. The press tries and convicts those kids. Those jurors refuse to go along. They find them innocent. How horrible! No one knows what really happened, but the liberals and feminists immediately suck the dangling heartstrings of the plaintiff.

Eugene Chadbourne wrote a good column on how the press prints names and addresses of those accused. Encouraging embarrassment, hate mail and other kinds of retaliation this evil makes up only part of today's trial by press. If Peewee Herman has killed himself by the time this column comes out— only the press will be to blame. Dig that column out and read it. Eugene's right.

I want to talk about two other points driven into the witless public by the media. Both I've mentioned before in different contexts. The *Voice* headline fits the two together like a politician and a greasy hundred dollar bill.

The first point: incidents often become RACIST or SEXIST by OUTSIDE perception, rather than something in the incident itself. The second point: laws against rape-as-a-sex-crime should not exist. I've written abut these things separately, but the St. John's case lets me put them together.

When some folks threaten Bernard Goetz on a subway train in New York, he shoots them. Is he guilty of something? My mom doesn't believe in carrying guns— or in the use of violence even to defend yourself. I disagree with her, but it's a valid viewpoint. Other folks say that Goetz is a racist. That is bullshit.

If the attackers had been white (as they are in many places) the liberals wouldn't have cared. Some small guy shoots some big threatening guys. That's all. But because the attackers were black, the incident becomes a RACIAL incident. Those bullets aren't anti-mugger bullets, they're anti-BLACK bullets. The liberal politicians and radical newspaper salivate at the publicity. The press goes wild. Racial stories sell papers. Suddenly right wingers, who believe what they read make poor Bernie Goetz a hero. The incident BECOMES racial.

More recently, a Queens grocer catches a guy stealing. There's a ruckus. The guy's black and the grocer's Korean. Suddenly it's RACISM. NYC Mayor Dinkins (not a bad guy) went to the spot and says, "This is NOT a racial incident." By that time, he's wrong.

Only racists see everything in terms of color. Only racists judge right and wrong based on the color of the participants and not their actions. Of course, the left— and the press— are the most racist groups around.

Let's take this and store it on an upper brainshelf. Now we'll take down the SEXIST incidents and look at them. The press and politicos direct most charges of RACISM against whites. In the same way, they direct most charges of SEXISM against men.

This alleged college-rape is special. It combines the two. You see, the accused rapists were white. The accuser black.

I hate to use the *NY Times* for information. For the past decade they've been written exclusively by the tri-lateral commission. But since the CIA probably has no involvement with this case, they may verge on the accurate. Here's their report from the trial. First the white boys testify. According to *The Times*:

attendance was sparse... But when the woman began testifying... the news coverage sharply increased, and with the enhanced coverage came a bevy of the curious and the committed.

Why did people come? *The Times* says:

"I'm here because I want to be sympathetic to my fellow sister," an elderly woman said referring to the accuser in the case....Some black people in the audience said they were there because the case was, as one put it, 'a concern of all black people.' Although the woman in the case is black and all the accused men are white, the police and the Queens District Attorney's office said that they did not consider it a racial incident. But on Friday the woman's [accuser's] *brother told reporters that the family considered it a 'racial case.'*

Of course, the papers also consider it a racial case. Why else bother reporting the races of those involved? Before the sixties, newspapers routinely reported the race (especially if non-white) of those accused of crimes. That practice ended through the actions of Martin Luther King and others. Now the papers focus on the VICTIM'S race. Is that any less racist?

Now, let's look specifically at RAPE. We have to see it in the context of the general prudism and anti-male propaganda of the eighties and nineties. Hollywood and TV have been cranking out tear jerkers like *The Accused* and *The Burning Bed* —both blatantly anti-male. Hardly a day goes by without Ann Landers moaning about "date rape." New York University has published a handbook about proper "anti-rape" precautions. Remember Chicken's joke? The reason he told it in the first place— and the reason it's funny— is the attention the press pays to "violence against women."

At one time, it was unusual to meet someone who was raped. Today "rape victims" are as plentiful as drooling babies. Girls who once thought they got drunk and "were taken advantage of." Now turn the guilt into self-righteousness and claim, "I was raped."

From the *New York Times* again:

...she says, ...[that the defendants] *took advantage of her helplessness from liquor that one assailant pressured her to drink.*

I can picture it:

She: I said no and you fucked me.

He: But you took off all my clothes and started playing with my penis.

She: It doesn't matter. You raped me.

He: I raped you? You held me on the floor and straddled my body!

She: It was the booze! I drank a beer. That did it! You made me drink. You handed me a beer. That means you raped me.

Ole' demon alcohol—this time charged with rape. Sometimes people regret what they do when they drink. More often, they use alcohol as an excuse to do things they'd like to do when sober. Alcohol is a fine tool of seduction, but seduction isn't rape.

There are REAL rapes. No one should be allowed to physically assault an unwilling victim. People have the right to be sexual without being attacked. Teasing does not justify violence. That's the key. Violence. We should hold accountable a person who assaults another— with a penis or with a gun. THAT is the crime: the assault. Race, gender or the tool of the assault is irrelevant— or at least it should be.

The CONCEPT of rape is sexist. It's the only law that biologically limits itself to one sex. (Although, with the current court, abortion may soon be another.) Legally, only men can rape, although women can and have sexually assaulted men and other women. In most places only WOMEN can BE raped, even though men force other men into unwilling sex by the hundreds.

Intelligent feminists (usually an oxymoron) know that rape is not a SEX crime, but a violent crime. Sex crime laws link rape with cross dressing or homosexuality. Just laws should link rape with mugging and murder. I've written that before. But here we see it at the end of the newspaper spoon.

What should we do about rape— and assault? The present court system is unfair to both the accused and the accuser. The best defense is self-defense. "No" shouldn't simply be a coy ploy to make the boy try harder. It shouldn't be a way to assuage guilt. It shouldn't be safe testimony for the DA. "No" should mean NO. It should be a screaming kick-in-the-balls NO. A karate chop to the neck NO. A finger in the eyeball, mace in the face NO. A never-to-forget NO. Boys who bear the marks of a struggle have a hard time telling the court, "She just got drunk and said OK"

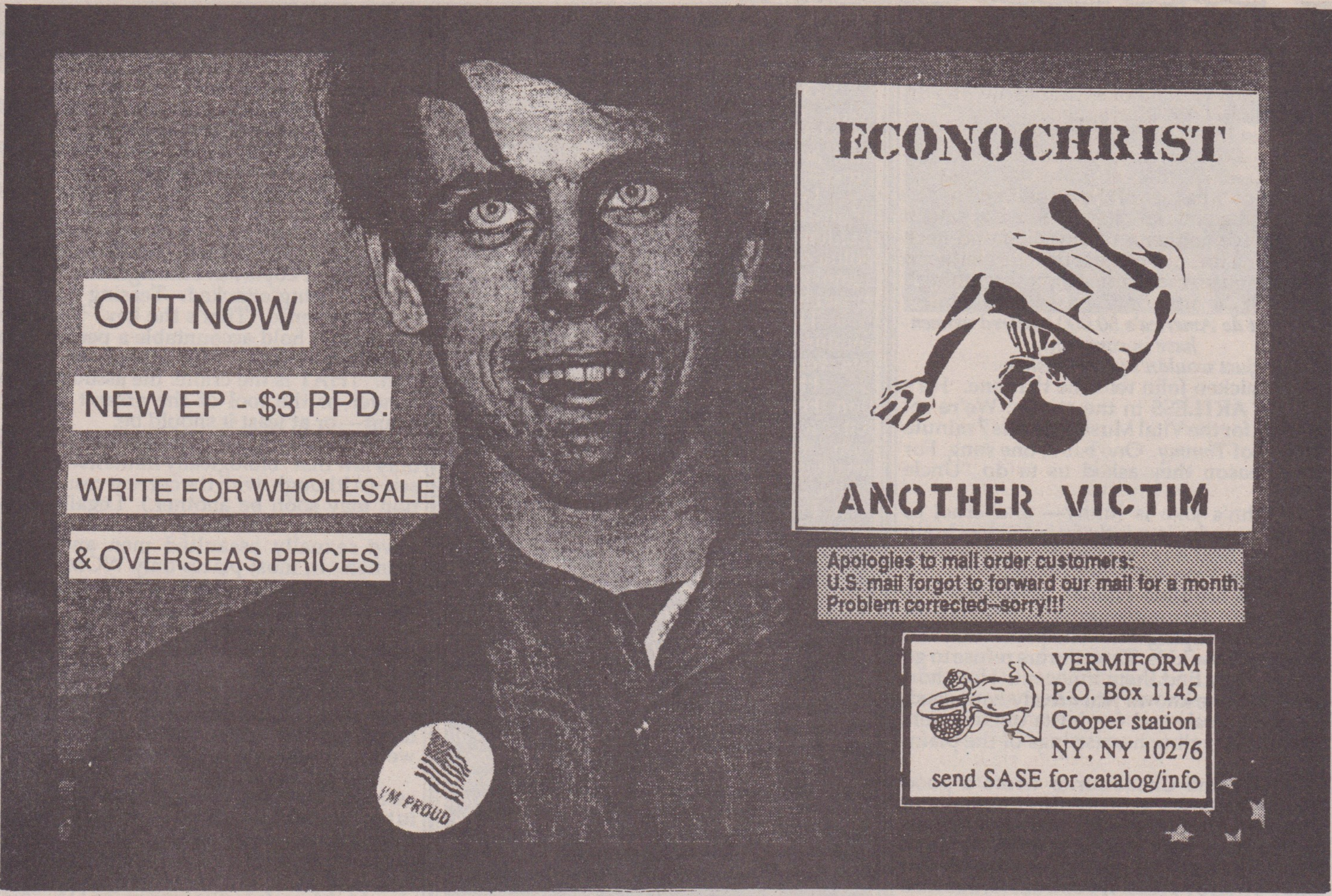
Now let's take the other point off the shelf. That's the racism and sexism of *The Village Voice*. The racism and sexism of those who judged the St. John's boys guilty before the trial. The racism and sexism of those who see race and sex first and humanity second. The racism and sexism of those who see conflicts between people as racial conflicts or gender conflicts.

It's the news media —especially the liberal news media who fan the flames of this racism and sexism. Sometimes, people read this and believe it. Human incidents become RACIAL incidents. Liberals make more racists than the Klan does.

ENDNOTES:

—>Thanks to ANTISEEN for the free records and their great show at The Knitting Factory. These guys are their reputation and more. Now if only I could get the album they recorded with GG Allin. Crackers has it at Venus Records for 14 bucks! I'd certainly trade sexual favors for a copy. (Contact me at PO Box 137, Prince Street Sta, NYC 10012) That's a deal Crackers wouldn't make.

—> I also owe a pantsload of thanks to SCHL?NK, a howling-good band from Canada. The all-girl band ('cept for the drummer) had 2 guitar players, a bassist, and a singer who's a boy but dresses like a girl. A gang of fun-bundles; even if they did talk about my hair transplant in French and think I didn't understand. Special thanks goes to the extremely sexy guitar player,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COLUMNS

Angie. She's the perfect big girl except for her annoying habit of saying to me "You're so cute and little" during the day and "It's so cute and little" during the night.

—> Speaking of girls, what is it about lesbians that makes them so arousing? Folks like to say it's "the lure of the forbidden" or "it's something you can't have." But that's not it. I can have neither a tiffany diamond necklace nor a thermo-nuclear device. Neither of those arouses me. It must have something to do with the self-confidence, the toughness, the I-don't-have-to-please-you-scum attitude.

In any case, I was in lesbo heaven for a week when G.B. Jones came to New York for her "Tom-girl of Finland" art opening. Johnny Noxema and his BOYFRIEND added erection inducement. Still, it was the tons of girls, big, small, butch, butcher, butchest who were the main attraction. Genna, GB's girlfriend, sent truck drivers running for cover with her toughness. Her answer to any problem was "Kill 'em— Kill 'em all!" Where do they hide—these girls? The image of one goddess, in a *Queer Nation* t-shirt, still puts me to sleep on those lonely nights.

They talked about opening a backroom bar for girls. Before AIDS time, boy backroom bars covered the West Village. Quick public anonymous sex was just a beer away. In the old days, that hot sticky nirvana was just too yucky for the flannel shirt cigar smoking girls— or the Gloria Steinem stick-up-the-butt feminists. But here were some of the most beautiful toughgirls I'd ever seen, talking about the project. If they get it going, I'm going to Denmark for the operation.

—> *Major Tragedy Dept*: You might have read last month that Mike Gunderloy called it quits for FACTSHEET FIVE. F5 was the greatest fanzine ever published. A review of music, fanzines, computer programs, BBSes and everything else— it was the one you couldn't do without. Now we'll have to. Mike Gunderloy says he's burned out. Anybody else want to pick up the pieces? Rumor is that some folks are going to try. It doesn't look like we can dissuade Mike from his decision, but I think he'll help anyone wanting to take over. If you think you're butch enough to handle the job, write to him c/o Factsheet Five Remains, 6 Arizona Avenue, Rennsselaer NY 12144-4502.

—> Speaking of FACTSHEET FIVE, it was from their BBS system that I discovered this beautiful incident of ecological sleaze. Scott Harbaugh tells the following story:

The first edition of *100 Ways To Save The Planet* lists the number one way: stop your junk mail. That way you'd save trees and the gas necessary to haul them. In later editions, the book lists "Don't use styrofoam" in the number one spot. What happened? The bigger environmental groups raised holy hell because they get most of their money through mail solicitations. The ecology corporations told the publishers that they'd help promote the book if they would just lay off their favorite source of income.

How many times have I written about the hypocrisy of leftists, ecologists the rest of the PC crew. They think that because their *goals* are just, they can adapt the tactics of those they despise. They don't realize that the tactics MAKE the group, not the goals.

—> I was madder than a pork salesman at a Bar Mitzvah. You might have noticed that Ben Weasel took some snipes at me as well as parodying what I wrote in issue 99 (the GIRLFRIEND issue). Normally, I don't mind folks saying bad stuff about me. (I love it!) But this was unfair. You see the MRR crew showed Ben my column BEFORE they printed it. He had the chance to read me in advance, without me having the same opportunity. A low trick, I'd say. Course, Ben's not to blame. I wouldda done the same. But MRR was pretty creepy to let him.

—> Confidential to Lenny Goose: You bet! It's a deal, as long as you promise not to say "It's so cute and little."

—> I saw another great show here. (New York's getting even better!) This one right in the basement bar of my building. SFA played with a band fronted by a former skinhead. I wrote about the guy a few years back. The main goof, however, was George Tabb's IRON PROSTATE— the modern supergroup. Writer Charles M. Young plays bass, former FALSE PROPHET (who isn't?) Steve Wishnia's on second guitar and former EDGEIN'SCAR singer, Scott Wiess, warbles. The hit of the night was their cover of THE BEATLES' *I Saw Her Standing There*. Imagine a roomfull of mohawks and skinheads doing the frug and the twist. I love New Yawwk!

—> I should mention *CAN OF WORMS* again (PO Box 1733, Colma CA 94014-0733) That zine/book helped me clarify some of the "racial incident" stuff I wrote earlier in this column.

—> Ms. Jennifer is rightfully annoyed with me for not reading her NY Press report about the National Organization of Women conference. She went with some folks from PONY (Prostitutes of New York— the whore's union) and Veronica Vera, the pornstar. I hope she writes the details in her column here. In any case, the National NOW didn't pass an anti-porn/anti-prostitute resolution as they had in the past. That's a minor step forward. I think the girls are finally beginning to believe their own rhetoric about people being allowed to do what they want with their bodies.

—> Another good sign. Folks are doing free one page zines again— just like Nancy Breslow did in the late seventies. The latest to reach me (handed out at the IRON PROSTATE/SFA show) is called RADIO RIOT. You can probably get one for a stamp from Radio Riot, WRSU, 126 College Ave, New Brunswick NJ 08903. Better yet, start your own.

—> Speaking of zines, it was as likely as finding semen in an Andrea Dworkin pap smear— but there it was. An issue of *Anarchy* magazine (March 89, You can get one for $2.50 from C.A.L., PO Box 1446, Columbia MO 65205-1446) with the brains and the gonads to print material about kid's sexuality. They even wrote about women-girl love— something that even NAMBLA won't talk about. I heard it got them in trouble with the PC crowd. Welcome to the club.

When Tompkins Square park turned into a shanty town I wasn't walking through it that much anyway. The presence of serious and permanent people was multiplying and after all why should they pretend they're not. Permanent, serious, or people. So I started to walk around Tompkins Square Park.

Late at night last New Years Eve I was walking down Avenue B by the park, with my friend Josh and his dog Ralph. I was feeling so safe that I could afford to hear a thump as a woman was knocked on her face by a man she was connected to. Such a loud thump for a face to make on concrete to hear from across the street, and another thud as he kicked her in the stomach while she was down. I poked Josh, who has bad hearing. The woman was screaming and we started to walk over. I saw two men walking by on patrol, carrying a police style stick, and signalled for them to go over too.

The boyfriend was starting to walk away anyway and the woman got up, face already blackblue, wailing and I realized that to her we were just other weird things in New York. She wasn't going to go to us for help and we might not have been any. She wasn't going to stop until she ran into Spanish speaking people, so she ran down towards Avenue C.

The men on patrol were not cops but were on patrol, had better posture and reaction time than most cops. They were how the people living in the park were starting to be - not just the physically defeated and insane, they were strong too. Shanty towns seem to suffer when they become an issue. There was a great one at 9th and C for awhile, built out of wood and tents with a steady kitchen, and these hippy style organizers came and down they went, bulldozed to the ground for a building that was a city hallucination to be never built. There's a brand new shanty town starting up somewhere else and there are two guys who sit in front of a wood shack they made, which is a few yards away from the tents, and it feels like they are doing gaurd duty against becoming an issue. The Park became an issue and on and on it went. People do demonstrate like it s another show around here sometimes but you have to remember that their shows are not normal. In other words they can grow long black fingernails and yell "Work and Be FREEE" in German at police officers and march every day for a month and gesture like an Italian opera star but also be actually protesting.The locals down here think it's goofy. "You can't just protest every time something goes wrong" say the residents of my fixed income building. The people down on 7th street even look heartened by the new barricades. Hundreds of armed police officers have created a festive atmosphere around Avenue C & 7th. The wealthy on 10th street across from the park probably think the demonstrations are persecution by their very own blue haired kin. It s all very complicated.

At furtive neighborhood meetings people try to figure out how much the hundreds of cops cost a day and what budget is actually available for the hallucinatory renovations. They try to get on top of all the amounts of money, see it in terms of a miscalculated and amoral gross shopping binge. But when I see people who have already been beat up screaming at barricades of equipment, spotlights, helicopters, and men in uniform, I try to imagine what the men in uniform have been told, what is their bottom line and where did it come from.

Even their programming is probably haphazard and apathetic. I wish that somebody cared for them, these cops, maybe some manipulative but loving dictator. Some of

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the chanting neighborhood show people do care about the people that were living in the park, and some of the newer baby show people look quizzical, but up.

Most people already know that a cop is not employee but a gang member at times, and within an hour everyone's moved on but an older man who's been living in the park 4 months and working with people there. He's got good posture, clear light eyes, and a tattered sign with $5 billion something on it, an amount he could've gotten from anywhere, and he's yelling and yelling, his throat already hoarse, flapping his arms around at the uniforms, at the barricades, at the spotlight and the equipment and I want to cry. I don't know if I'm really that nice, it may be just a question of style. He is beautiful and they are not.

CURRENTLY FUCKED.

Sam McPheeters

My pal Kurt Loder from Music TeleVision wrote a letter to the Village Voice several months back that I kinda wholeheartedly agreed with, and which got me into a heated argument with a couple of the dorks I live with. Just to piss them off, I think I'll write a column about it.

Loder's letter concerned "outing" from the anti-side, and was responded to by staff writer Michael Musto. For those unfamiliar, outing is the newly chic practice of anonymous individuals or clandestine organizations (most current being a group called outpost in NY) yanking famous figures out of the closet so to speak, calling as much attention as possible to the sexual orientation of celebrities that refuse to publicly acknowledge their own alleged gayness. Outpost does it through a series of anonymous posters that sprung up overnight in Manhattan, posters which my man Kurt refers to a bit melodramatically as an "arrogant and repugnant new strain of political megalomania". The logic behind these stunts or whatever is that by providing role models - by creating role models - or at least proving that anyone can be gay, even famous folk - will ultimately break down many of society's prejudices in the first place. I agree. Sort of. I agree that more openness on the part of gay celebs will translate into less bashing of gay non-celebs. What I disagree on are the methods used. Outing, at rock bottom, is nothing more than vigilanteeism, the placing of the rights of a group over the rights of an individual.

The fact remains that we're not being presented with facts. What we're being presented with are blanket accusations presented as gospel. Whitney Houstin is "absolutely queer" the outpost posters - parodies of the "absolut vodka" campaign - tell us. So are Merv Griffin and the guy who used to play Magnum PI. Mel Gibson is "absolutely het", along with Paula Abdul. Are they? How does outpost know? Voice writer Michael Musto responded to Loder's letter with this jewel: "their source material is every bit as good as that of the scores of reporters who've ever told us that some star or other is straight - better in many cases. These celebrities proposition us, sleep with our friends, steal our lovers, and reveal themselves to our mutual business contacts. There's documentation on all of them, and it's homophobic to call this information shoddy and vicious."

This is National Enquirer logic with ideology. IS Jody Foster a lesbian? What if she had several "het" encounters in absolute private, what does that make her then? And IS Mel Gibson absolutely straight? How the fuck does outpost know? More inside sources? This seems like the self-inflicted tautology, the "knowledge" that comes about because everybody says its so. Like, in sixth grade everybody "knew", beyond a shadow of a doubt, that Rod Stewart had to have his stomach pumped from sucking one too many dicks backstage. A couple of years earlier, it was the one about Mikey - the life cerial kid whose stomach blew up from eating too many pop rocks. Several years later it was the story about Henry Rollins drinking a pitcher of the audience's spit on stage. "Dude, I have a friend who saw it!" Must be true then.

The point is this: Jodie most likely IS queer, along with Merv and Whitney and Rock and Malcolm Forbes, rest his soul. But I hate the idea that we're supposed to accept this just because the correct group tells us so, and that we might be labeled homophobic if we question the sources. What happens when a genuinely "het" celeb gets postered in the "queer" category, or vice versa? Is it homophobic to even discuss false accusations? "As for privacy rights", Musto continues, "more and more gay people feel that there is no legitimate reason for public figures to stay in the closet." Great.

This same type of argument emerged earlier this year after the Kennedy rape case, when several large newspapers and tv stations decided to go public with the name of the alleged victim. That time around the logic put forth was that by setting a precident for making public the identy of rape victims, the media was working to break down the social stigma attatched to rape. And isn't it funny that it was the men in charge of the newspapers and tv stations that got to make this decision? Isn't it funny how no discussion is given to the idea that the victim might want some input into how her personal anguish should be transformed into a tool for reconstructing society? Remember the Central Park jogger rape case of last year? At that trial, protesters out front chanted the jogger's name at tv cameras, not as an effort to remove the stigma attached to rape, but as a political tool against what they saw as a case of racial bias. Get it?

Complain, bitch, whine, moan. Sam, P.O. Box 1145, Cooper Station, NYC, NY 10276.

Gardening with Eugene

Tokyo- Policemen, policemen everywhere. Don't remember this many cops last time I was here. Turns out I have arrived the same day as Gorbachev, and he is staying in the same central district as me.

Therefore, even at 6 a.m., when I first arise to take a walk, are two or three foot cops on every block. They instantly return the nod I give them with their own, accompanied by a smile.

Back home, people love to stare at you, but only a few will return any kind of smile or gesture. They like to turn away instead, creating feelings of hostility, suspicion, disinterest. But a nod in Japan is a sign of honor and not returning it would be undignified.

The press is full of questions. Will Gorbachev return the four northern islands seized from Japan at the end of World War II? Will Raise cook the huge salmon presented to her at the fish market, or will she have it served up sashimi style?

"The questions of the islands is just for show," a man who works in his mother's vegetable market and professes his hobbies are music, mushroom-gathering, printing, photography and fishing, tells me before admitting he has no plans to vote in the civic elections tomorrow. "Politics important. Very important. Too important for politicians."

While Gorbachev is inspiring yawns from people like this with his antics, his rival Yeltsin is taking a battering in the French parliament, where he is on some kind of fact-fucking tour. He may think he has the answers, the French tell him, but Gorbachev has a track record for "ending the cold war."

"Stop moralizing," Yeltsin shot back.

"You just aren't used to a democratic parliament, people speaking their mind," the speaker replies. "If you don't like it, you know where the door is."

It is Yeltsin's plan for a federation of loosely connected soviet states with official independence for any and all asking that appeals to me, not Gorbachev's stubbornness. Still, he compares favorably with George Bush in my mind, even though he flees Japan in the end without giving back the islands. He says he likes the idea of giving the islands back, but the people of his country don't agree with him.

Thomas Friedman, whose best-seller *From Beirut to Lebanon* is hyped as, "the one book you need to read about the mid-East," would no doubt ask the Russians how they can live with themselves holding onto a piece of ill-gotten turf, as this is the keystone of his mid-East solution. Sort of a sudden occurrence of conscience within the Israeli citizens and government when they realize they can't possible be happy living in an apartment built by cheap Palestinian labor on land swiped from the Palestinians themselves. Sort of like the citizens of Arizona telling the Pima Indians, "Here's the Phoenix valley — its yours, take it back."

All of this will happen, yes. one day. Exactly 24 hours after the Jello Biafra/Kenny Rogers duo album is released.

One of my favorite parts of the Friedman book, which I have to say I really didn't like that much, is an interview with a young America woman who comes to Israel to take part in an admirable attempt to bring together Israeli and Palestinian children, similar to efforts by organizations such as The Fellowship of Reconciliation to foster dialogue and friendly interchange between Soviets and Americans.

Things are going well for her, kids are making friends, then along come the mass rebellion amongst the Palestinians and suddenly the children find themselves tossing rocks at their new friends and bragging about it.

One morning she describes looking out a window at the landscape and realizing that everyone everywhere is fighting over dirt. She tries to shut the door, but the wind keeps blowing it open.

Sitting in my little room at Tokyo's Asia Center, I reflected on the knowledge that no matter where my travels take me, there will be some square of dirt that somebody is fighting over.

It took only about a month from then until Yugoslavia would be breaking out into civil war. Standing in line at the Amsterdam international reservations desk, I would hear the woman says "there is no travel in Yugoslavia."

Slovenians can go north, of course. Wouldn't want to lose the tourist trade, of course. A Llubjana friend who talked to me at the recent Moers festival in West Germany gave the lowdown — up till now unreported in the western press? — on how countries such as Germany and Austria have such a keen interest in the Slovenian independence movement.

"They want to buy us," he said.

"Who?"

"Austria. Then they will finally have their seashore."

It's no laugh. The Slovenian economy won't be able to stand up to the northern neighbors and their tight clique called the richest nations in the world. Austria could take over Slovenia without a single soldier. They've owned it before.

Fighting over dirt to get to water. Another variant on a classic theme.

If people had consciences . . . well, well, wouldn't it be easy. Yet look at people like my mother-in-law, high up in the organization of the National Council of Jewish Women. We were discussing the story of the Hama massacre. . . to make a long story short, this was a grisly chapter in the history of the mid-east in which Syria's murderous Assad had a town whose politics he didn't care for turned into a parking lot, without first asking the citizens to step aside. Among other things, it was an attempt to annihilate the Palestinians, who Assad doesn't like much. Most Americans are ignorant (hey! let's end the sentence right there!) of the fact that as much of Palestine was stolen by Syria as by Israel.

"Too bad they didn't finish the job," my mother-in-law said.

Reminded me of the drunken German punker who had the following charming thing to say when the subject of the Israeli situation came up:

"Too bad Hitler didn't finish the job."

And now, of course, in every print media there are the reoccurring editorials critical of the aftermath of Operation Cop A Feel, in which new atrocities are credited to Saddam Hussein to bolster the following exciting argument:

"Too bad Bush didn't finish the job!"

Fuck all of you! Too bad God didn't finish the job back in Noah's time.

Poor, poor human race. So much hate, so many possible folks to kill. And nobody ever finishing the job!

At 5 a.m., I heard roosters crowing in downtown Tokyo, and unable to sleep, raced through the rest of the Friedman book, growing more and more skeptical until I ran into a contradiction so ludicrous I couldn't fathom why no editor at the publishing company had noticed it.

The subject was Ghaddafi, who seems to turn most western political thinkers into jellyheads. Although I can't say I really know of anything to like about this guy, I've always been interested in Libya and felt the Reagan-Ghaddafi animosity was the usual big guy/little guy "size of cock" comparison trade off. The bombing of Tripoli, although certainly not as devastating as the recent Iraqi adventure, is as good an example of mean-spirited and ultimately horrifying Yankee caca as you are likely to see in your lifetime.

Not to Friedman! He says actions like this are tough and get things done! After all, once we bombed Tripoli we heard really little from Ghaddafi. That's what Friedman says. On one page.

A few pages later, however, he details how Ghaddafi "bought" a certain American hostage off the rack in another country and had him murdered as revenge for the aforementioned bombing. This is "shutting up" Ghaddafi? Yikes.

This reading experience clarified once again, for about the billionth time in a few weeks, that nobody really cares about the truth.

The only thing to do was hit the streets, looking for an open noodle shop. The only area free of police surveillance — Gorbachev himself was quartered only a few blocks away — was a Buddhist temple where I wondered why in the pair of statues found in front of altars and temple entrances one animal always has his mouth open, the other one's mouth shut. For weeks I asked people for an explanation and never got one, although if I mouth off enough about it in this column, perhaps even link it to vegetarianism and/or legal marijuana, someone is bound to fire in a diatribe explaining it all and telling me off once and for all.

The first meal of the day was rice with tiny shredded bits of tasty beef sprinkled on top. Construction workers and students streamed in and out, ordering, receiving and eating in a blinding fury. I liked the atmosphere. However, what lurks beneath it all? Rudy Hinnant, long one of my favorite Greensboro folks (how many black dudes have you run across that are willing to dress up in KKK outfits onstage in front of hundreds of people?) moved to Nagoya last year, where he is, "riding trains around teaching English in a different place every day." A few days later, he told me that the Japanese support for the Gulf War surprised him. "People keep telling me, 'You Americans are great! You have preserved freedom!' It makes me sick!"

Sick is kind of a mild word when a people that had atomic bombs dropped on it for no reason at all other than to frighten the world talks to another race that was brought over as slaves about "freedom" glowingly.

Nonetheless, a U.S. battleship stopping at a Japanese port was greeted with both protesters and flag-waving patriots. The seemingly liberal Japanese English press (I liked the banner NEW WORLD ORDER WILTING headline) said the reaction of the soldiers ranged from agreement with the protesters ("We had no business doing what we did there. . ." . . . I haven't seen anything like this quoted from soldiers in America) to disgust — "They should leave us alone, we've been working so hard!" Poor puppies. The latter quote would have been marvelous falling from the lips of one of the Manson Family girls.

Part of the Japanese support for Yankee imperialism no doubt comes from a sort of global detachment. For example, on one of my 1st gigs a weirdo sat in, supposedly to play the saxophone (which he did all right) but actually to glom the microphone and mouth off about topics such as how misunderstood Jim Morrison is. (Yawn!) I was tiptoeing through my last set of hesitations about tossing him offstage when he started telling the audience all about how, "wherever I go to New York, people think I'm a Jew but I'm actually a Japanese Islamic. . ." That was enough for me, I gave him the hook, but when I told my drummer friend Shoji Hano about what the guy had been saying since he didn't understand the English, Hano gave me a perplexed look.

"What's a Jew?" he asked.

See what I mean?

Nonetheless, and you've probably heard it all before, here is a culture that finds incredible beauty in the smallest, subtlest things and then delights in sharing these experiences with both friends and strangers. Everything is a pleasure — walking, looking, especially eating. Laughter shook my insides when 30 minutes before boarding my flight home, I was served a dandelion in a small blue plate, dabbed with soy sauce.

"This is delicious!" Hano said, as if it was the final delicacy in what had been weeks of gourmet eating. I wanted to tell him to please come to my backyard and graze away to his heart's content, but BYOB soy sauce. The dandelion tasted great — I had to eat it, didn't want to offend the host — but although I have been making a lot of Japanese food since I got home, I have yet to serve up dandelions.

Actually, the most incredible dish was placed before me in Morioka, a charming Northern city. I looked down into a bowl of soy-colored broth and little translucent wormlike fish were wriggling around merrily. I starred and starred.

"This to eat, not look at," my host laughed. He had two of the little fellers smushed between his chopstickes. As they are removed from their broth they die within seconds, thrashing about anxiously.

It is quite tasty, as just about everything in this country is, including fish stomachs, dandelions, quail's eggs, baby eels and what-have-you. My host explains that if you suck the guys down fast enough, they will live briefly in your stomach.

"You feel them swimming around inside you," he says.

At this juncture in came a woman wearing a surgical mask over her face. No, she was not there to remove the live fish from our stomachs, she was one of on the average three people you see each day wearing such an accouterment as a defense against air pollution.

There it was in a nutshell, your typical Zen experience in which our past — swimming around inside a stomach — is brought face to face with our future — destruction by toxins.

But I will leave you with a happy ending — I'm back home in North Carolina now, and it's a news flash. The Tweetsie railroad, one of the top attractions at a garish, tacky amusement park in the mountains, has come to a momentous decision regarding the passion play it presents dozens of times daily for all the folks who ride the junky train. I'm speaking of the classic battle between cowboys and Indians. For years, the Indians have been chasing the cowboys, then getting wiped out in the ensuing gun battle. Now the script has been rewritten. From here on in, the battle will be a draw. Park spokesman

says this is not a change due to pressure from Indian groups. Park planners themselves have had an attack of "conscience."

Well, all right. Jello Biafra, check your answering machine. There's a message from Kenny Rogers! Something about a recording project!

Feeling fresh and feminine

......with Katy

When it comes to matters ot feminine hygiene, I'm pretty filthy. I've never douched, or used one of those FDS sprays. I was tempted to douche, once, when a boyfriend told me maybe I should. I couldn't understand why he felt I needed to all of a sudden, until he explained what had happened. Seems he and his buddies were sitting around, as well as thelr girlfriends, and the topic of feminine hygiene came up (don't ask me how, I wasn't there). They were discussing douching, I guess, because my boyfriend said, "Gee, I don't think Katy douches."

Shocked silence descended upon the room. Everyone looked at him funny, then they let loose with a chorus of "EEEEUUUUWWWW!!!!" and "Gross, man!" The girlfriends shook their heads sadly as they answered him that each of them douched on a regular and frequent basis.

"Please," my boyfriend asked me, "could you start douching?"

I tried to explain to him that not only do not all women douche, it is really an unhealthy practice that any good doctor would recommend against.

He was unconvinced. "All my friends' girlfriends douche", said he.

I told him that that was a pity indeed, and that I would not be sharing the Summer's Eve experience with them any time soon. "Besides," I said, "You've certainly never complained about any odor or uncleanliness before. Has it been bothering you?"

He admitted that it had not, which I think was part of his concem. He was probably worried that maybe there was something perverted about liking the smell of female genitalia.

I thought hard and fast. How could I convince him that not only is douching ineffective and unhealthy, but also not the great American past-time he thought it was. I came up with a solution, and vowed to put it into effect at the first opportunity.

The next day we stopped in a drugstore to purchase sundries. I took him by the hand, and led him back to the aisle marked 'Feminine Hygiene' (Which was not next to an aisle respectively titled 'Masculine Hygiene' as you might expect).

"Look at this," I said. "Here we have shelves of tampons and sanitary napkins. Now, for the most part, all women menstruate. Every month they have to buy these products. Notice how many brand names and varieties of these products there are, dozens of them. Enough to fill up four complete shelves!"

My boyfriend squirmed in embarrassment. Not to be deterred, I took his hand in a firmer grasp and pointed to the shelf of those feminine hygiene products meant to banish odor and other indelicacies.

"Now, how many brands of douche are there? Two or three, and not that many varieties of them, either. The whole selection of douches takes up only about two feet of one shelf. Don't you think that if all women douched, there would be a bigger selection in response to a bigger market for the obnoxious stuff?"

I can't say my boyfriend was entirely convinced, but he did see my point and never mentioned it again.

It's hard to ignore the pressures to participate in the feminine hygiene rituals. We are taught that there is something shameful and dirty about our bodies in thelr natural state, and that a virtuous woman cleanses and shaves and anoints her body with masking scents to rectify the situation.

A friend of mine told me today that because she doesn't shave her legs or under her arms, her mother won't permit her to swim in her parent's pool. My friend was amused really, when she asked her mother for a rational reason for this and her mother said, "Because it's just dirty."

The fact that her father and brothers were far hairier than her did not matter, it is the woman whose body is inherently filthy.

That's the kind of mentality behind the old wives tales that said the touch of a menstruating woman would wilt a flower. Women at their best are "unclean" and in danger of being ostracized as social lepers should they fail to comply with the conventions of modern hygiene and grooming.

Any girl can identify with the shame and embarrassment associated with menstruation. It is our "curse", our punishment for being wanton, sexual, adult women. Maturity is not desirable in the female gender. Innocence and youth are the ideal, and to a degree, childishness is considered sexy. That is why we are encouraged to remove the hair under our arms that appears at puberty, and that is why many men like the look of a clean-shaven pubis. Basically, the only physical sign of maturity that is favored is the appearance of breasts and curves. These, of course, signal our maternal capacities.

To the early developer, however, even breasts are a source of shame. A girlfriend of mine who wore a 'C' cup in the sixth grade told me that she came under constant fire from classmates and adults who assumed she was a slut, and that in the seventh grade a group of boys chased her around the playground, trying to grab her breasts, until she fell and broke her leg. (The teacher on duty, as well as the school nurse, reprimanded her for having teased the boys and encouraging the attack.)

My own agony stemmed from my small bust line. I assumed that a female without breasts was incomplete and not sexy. In time, I learned that many men like small breasts, and I stopped worrying about it. I even went so far as to be relieved that I don't have to wear a bra. But there are still times I feel I've failed at being a woman, particubrly now that I'm a stripper and I am constantly on display to a critical audience.

I doubt there is a woman alive who is completely satisfied with her body. Oh, I know there are some who honestly don't care, and I envy them. But I can't see how any woman who has been fed the line of feminine bullshit since day one, like most of us have, doesn't feel the pressure to correct her natural abominations.

It's easy to rail against society for having placed these restrictive and contradictory demands on us, but much harder to iron out the conditioning within us that has made us generally willing prisoners of the feminine charade. The first step is recognizing the conditioning for what it is, and then trying to see ourselves as being OK without the cosmetics, clothing and mannerisms attributed to desirable females. There's a great book on this topic by Susan Brownmiller called "Femininity". It goes over every physical aspect of femininity; hair, body, face, voice, motion, etc., and discusses their impact on our behavior and self-image. She seems to see women as being enslaved by the demands placed upon our physical selves from the days of foot-binding and corsets to modern anorexia and tanning beds. I can't help but think she's right.

Well, I was supposed to keep a tour diary for a certain fanzine, but I just never really felt like it so I guess the best I can do is to clue you in to somewhat interesting tour happenings.

MINNEAPOLIS: Nothing interesting happened.

SIOUX FALLS, SD: Three kids came up to me before the show to chat. When they discovered that I'm 23 years old, they almost passed out. According to them, 21 is over the hill. I wonder what they'll do with the precious five years they have left. Sioux Falls is the home of a disgusting little establishment called Gigglebees. My band ventured there for dinner with Larry Livermore. It's kinda one of those Showbiz Pizza places; lotsa video games and what have you. It also has a mechanical animal (either a rat or a coyote) that rides a bicycle around a train track serving your food and making stupid jokes. I got tired of the fucking thing so I told it to go away. It spent the next 20 minutes hassling me while I tried to consume the gummy pizza. When I got back to the club, several people informed me that the rat had been beheaded several times by angry patrons. I don't blame them.

RAPID CITY, SD: The name is rather misleading. Upon arriving in town, we attempted to find Mt. Rushmore. Every match book, billboard, bus stop bench and toilet seat in the state has an advertising reference to it but we could not find the fucking thing. We played at some sort of fairgrounds on a stage that doubled as a kitchen. Stayed at a straight edge house with cool straight guys. Never saw our famous president's faces carved in rock.

BILLINGS, MT: The second scariest town I've ever set foot in. Paint me black and stick me in the Louisiana swamplands before you ever send me back there again. Half the people who showed up at the gig sported Doors and Led-Zeppelin t-shirts. Got a break and stayed at a girl's mom's house. Very clean, very quiet and very pleasant. But I was still quite glad to leave redneck central behind until we reached <u>the</u> scariest town I've ever set foot in -

MISSOULA, MT: The show was wonderful. The people who set up the show were wonderful. Some of the people who came to

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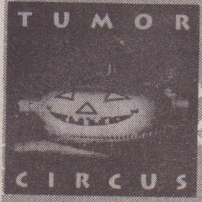

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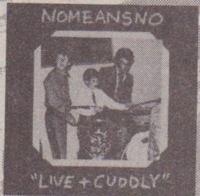

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the show were wonderful. Everybody else was a complete asshole. Standing outside the club, I saw two jock type fellows walk out the door. As they walked past me, one of them stared me up and down a few times. Curious, I asked "WHAT?" The guy sez "I was looking at your *clothes*." His buddy sez, "What the fuck are you saying WHAT to my friend for?" I say, "Cause he was looking at my clothes." Then he starts the usual schoolyard shit about, hey are you looking for a fight? I told him I thought HE was looking for a fight. He asked me if I wanted to start shit. I told him NO. They walked slowly to their car with the license plates that read BOZE MAN. They stared me down for a few minutes and left. I took a walk around the block and slipped into the club for a few minutes. A mad mosher slammed into my bass player who was standing at the edge of the crowd. Dave gently nudged the guy away. He crouched down and started screaming "C'mon motherfucker!" I went back outside. Huey and Louie the punx were there. Huey asked me if I was just in the club. I told him yes.

"Where?" asks Huey.

"All around." I'm getting impatient with this goof.

"Well," barks Huey, "you look like the guy who stole my friend's wallet."

Oh I do, do I? I've had it with this shit. My frustrations start pouring out and Huey looks confused. He puts his hands up and sez, "No, man, I just thought you kinda looked like the guy, that's all."

We agonize for a while after the gig and finally decide to cut out to the next town that night. I must mention that there were plenty of great people at the gig, most notably Charlie and his fellow band members, but the environment was a little too harsh for me and I wanted to move on to our next stop which was...

OLYMPIA, WA: All I can say is that this is about the punkest town I've ever been in.

CORVALLIS, OR: We played in a coffee house to about thirty people and it was one of the best shows of the tour. There were quite a few burnt out hippie types wandering around but most of the people were swell. Almost everyone in attendance came up and personally thanked us for playing afterwards. I think they're in dire need of more entertainment in Corvallis.

BERKELEY, CA: People's Park was a riot. Figuratively. People's Park is a dirt lot that the hippies staked out back in the 60's. It's owned by the University of California but the hippies call it their own. The University is always threatening to turn it into a volleyball court and the hippies are always trying to turn it into a communist day care center. No compromise is ever reached so People's Park is basically a small patch of land with a few acid dealers and misguided deadheads from out town lurking around. We played a Save People's Park extravaganza. The hippies began by taunting the few cops that were milling around, basically begging them to arrest them. Lame folk singers and stoned poets rambled. A ridiculous lady stood up and preached to the crowd about fireworks. She told them that they had to make an "inner choice" about the use of firecrackers. My personal "inner choice" was to bean her with a tomato but I refrained.

We played three songs. In the middle of the fourth song, a skinhead looking guy jumped on stage and dove into my drummer's kit. I helped him off stage with the business end of the mike stand and bailed. People didn't understand why. They also don't understand why they can't keep their fucking park. I didn't feel like spelling out for them that if they sit around watching one asshole fucking with our shit like they're watching TV, it's no wonder they can't handle 500 feet of grass.

SAN FRANCISCO: I've been staying at Tim's house. Tim lives in a nice, safe yuppie neighborhood. Fine with me. I'm sick of "being punk" and staying in shit neighborhoods where people scowl and steal your shit. We played the Epcotcenter record store which was great. My band members told me how bored they were getting sitting around in this nowhere town. Unfortunately, we can't leave quite yet because the van is totally fucked and needs work. If we're very lucky and don't eat, we may be able to afford to make it back home.

Tour is pretty boring. I'm not a rock and roll kinda guy. I see a lot of bands on tour who seem to be having the time of their lives and God love 'em if it gets 'em hot. For me, however, I quickly tire of playing a gig, sleeping, getting up and driving and playing another gig to start the cycle over. It burns me out. I'm much more comfortable with going out to see a movie, sitting down to watch the ballgame with a hot dog and a beer or staying up all night writing stupid shit that nobody will ever read. If you're into touring, have fun. As for me, I'm sick of it.

I've been thinking about never playing out of town again. This is sheer laziness, but think of what fun it could be. People who really wanted to see us would have to come to our town. If they were intelligent, they could work out a schedule where they would go on tour. A different town every day, a different band every night. The main problem with that idea is that for most people it's not financially feasible. That's where frugality and communism meet.

We need a benefactor before we go any further. Someone with access to a lot of cash who can afford to buy a few buses (with toilets). I suggest MRR. Secondly, we get as many punx as possible to sign up for the punk summer tour, putting a lid of 100 people on the deal. For the entire summer, the MRR express drives these punx around to predestined punk gigs. Admission is free and the participants get paid a total of a $500.00 guarantee (supplied by charging the townies admission). This gives each person five bucks a day to eat on (this is supposed to be like a real tour as much as possible). Accommodations are entirely up to the participants; hopefully you can find a place to stay, just like a band tour. I'll personally start the ball rolling by offering a 500 dollar guarantee to the happy MRR Readers Express next summer to see my band in Chicago.

If you haven't figured it out by yet (and I'm sure most of you dummies haven't), I'm joking. I've been feeling pretty fucking alienated lately. I don't understand this whole rock star trip that every other person at a show wants to put you on, I don't understand this veganism womyn shit in which instead of attempting to educate people about our favorite issues, we alienate the fuck out of them and foster even more hostility and I definitely don't understand what's alternative about a punk scene in which the most intelligent dialogue between audience and band is "Dude, you guys were really fukkin great" or the ever popular "PLAY FASTER!!!" It could very well be that I'm just getting old. Or it could be that I'm getting tired of the increasing amount of people turning up to see my band that remind me so much of the people who I would have liked to kill when I was in highschool.

I'm one guy in one band who doesn't want to play your fucking games. I am not interested in doing an interview for your fanzine dude and no I don't think I'd like to go to the party after the show and thanks but no thanks on the fucking autograph.

Well, I'll get over it. Just remind me to leave my brain at home next time I show up to play your town.

The ideology of rock—the arguments about what records mean, what rock is for—has always been articulated more clearly by fans than by musicians (or businessmen.) In a sense, rock matters more to fans—rock as fun and pleasure is a more difficult idea to negotiate than rock a, career or business. The paradox is that rock, for all its emphasis community and culture, is for most of its fans, most of the time, a personal experience—people listen to their records at home, develope private fantasies about their stars—and they need all the help they a get. Hence, the importance of the professional rock fans—the rock writers. Music paper, indeed, are important even for those people who don't buy them—their readers act as the opinion leaders, the rock interpreters, the ideological gate-keepers for everyone else.

-Simon Firth, from "Sound Effects," Pantheon Books, N.Y. 1981

When I first came up with the idea of starting a record label, I sat down and drew up a prospectus, where I outlined estimated costs, profits and a plan of attack in order that I wouldn't lose my shirt the first week out. The cornerstone of my plan operated on the assumption thal local record stores would pay cash upfront for my records, and hence save themselves the distributors fees on records which they knew would sell. I could then use the cash to pay for postage, and advertising in order to get the stuff out to the rest of the country, and then I could afford to sit on my ass and wait the 60+ days for distributors to pay me. The plan worked O.K. for the most part, while stores are used to dealing with local merchandise on consignment. I explained to them that I wasn't in any of the bands, and I was a "Record Label," —they were merely dealing direct with a company. Since most of the bands I worked with are well known locally, nobody really had a problem with this set up, after all the stuff did sell, and with the distributors cut taken out, the stores made even more money than they normaly would have.

I am sure most of us have experienced the cold shoulder from snobby record store employees at alternative record stores. Just because someone is lucky enough to have landed themself a job at a "Cool"- record store, they think they walk on water and shit gold, (i.e. your typical overheard conversation, from your typical snotty record store

COLUMNS

employee, "Yeah Thurston and Lee just dropped by to play me the demo from their new record, Gerard Cosloy just called me up to ask me who he should sign next, I just talked to Sub Pop about my next single of the month project——blah, blah, blah.) Usually, when I am confronted with this type of snobby, elitist atitude I make piggy noises at the clerk, give him a hearty "fuck-you-prickhead," and go spend my money at a shop where friendly people work. Since as I said before I am trying to sell records directly to stores, I figured I'd give everybody at least one fair shake O' the stick before I discount them as either Capitalist assholes trying to live off of the scene, or snobby trendoids more concerned with having everything "Option," and "Forced Exposure," claim is the next big thing in stock, instead of actually running a record store. I am sorry but I feel regional stores should stock records by local bands with no questions asked.

Hoboken. A town whose only charms are derived from it's close proximity to New York (which gives it one of the largest Yuppie populations in the country,) it's Post-Victorian architecture, a half a million restaurants, and one of the coolest clubs in the country. I know Jim Testa's gonna kick my ass for this, but I can't think of one good band that ever came outta that fucking town. Yet, everyone involved in the "Hoboken music scene," walks around like the most stuck-up, pretentious, assholes I've ever seen in my life. I went to the world famous alternative record store in Hoboken, (I won't mention any name! but I am sure everybody on the East Coast knows the store, it's the one with all those cool out of print 7 inch punk records on the wall priced from $20 to $100+,) and they fucking laughed at me, and insulted my work.

In order to wrap up my story, and make my point I'll be brief. As I said before, I think that it's an obligation of regional alternative record stores to carry records by their local heros. Despite their attempts to ceede from the rest of the state and become part of Greenwich village, Hoboken to my knowledge is still part of New Jersey. I brought a New Jersey alternative record store, records by well known alternative bands from their area, bands that play clubs down the block from their shitty little store, and they refused to buy them, those bastards. "Never heard of em" said the trendy snob cashier as he flipped over the lattest Sub-Pop single. "They all played here last week, 250 people showed up, and your not going to stock this just because YOU never heard of em?" "Yup," he chuckled at me as he turned back to the conversation he was carrying on with a well known N.Y.C. alternative noise act. "Your loss," I shouted at him on my way out the door. "Yeah, I guess it's my loss", Ha, ha,Ha..." I heard trailing off behind me. Before I continue, the point of this story is not money, its principal, that said, I will now continue.

The biggest problem with Hard-core, Maximum Rock and Roll, and the whole alternative scene, is YOUR FUCKING STUCK UP ATTITUDES. I don't care that "Snobby-Stuck-Up-Records" in Hoboken didn't buy records from me, I care that they are such a snide bunch of stuck-up, hypocritical assholes. They, and many other "alternative" record stores are as underground as my asshole. Only the most "Visible," and the most banal of releases ever find there way into the shelves, and even that's not as big of an insult as the attitude of the people pushing the stuff. Just because somebody is working at a store that sells Sub-pop, Touch and Go, or Amphetamine Reptile records (and I have nothing whatsover against these labels mind you,) they think they are so much better than the rest of us who are merely the Joe Shmooe record buyers. And these people go out of their way to make you feel uncomfortable when you enter into their own little realm.

The same holds true for most clubs, fanzines, and bands. If you don't follow their party-line, on flavor of the month tastes, and political views, you are instantly an outsider. I love Maximum Rock n'Roll, I've been reading the magazine from day one, and I can honestly say that having my own column here is one of the greatest honors I've ever been awarded from the "Scene." So here on the magazines 100th aniversary issue, and my fifth+ year as a contributor, I am asked by Tim to point out what I feel are the major problems with the magazine) which because of my laziness will no doubt be in long after the aniversary issue.) Well folks, sometimes I see Max R n'R, as kinda being like that snotty monolith of Hoboken—you know kinda too cool and exclusionary.

A lot of people come up to me these days and say, "Gee Sam, however did you get your own column?" And I say, "Shit man, all I did was ask." "Well if it's that easy aren't you blowing your own major gripe to shit?" you are all probably saying. Well, I can't tell you why my voice of authority is deemed more important to Tim Yohannan than yours. Just like I can't tell you why some bands who I think are shit get good reviews while the stuff I really dig always gets panned. Those of you with few years of college under your belt could probably chalk the whole thing up to semiotics (i.e. picking apart the construction of each record, from the artwork down to typeface, and placement of band photos.) The rest of you probably don't even think about the subtleties of consumer manipulation—you just know if something looks cool, or else a friend, magazine, or radio station turned you on to the music. But, then again to even get good press, or radio airplay you are still at the mercy of the individual who is in charge of the decision making process of what will reap the rewards of his expertise.

Here in New Jersey I myself write record reviews for a local music publication. Because I know what it's like to get unfair treatment I try to give the benefit of the doubt to as many strugling people as possible—but then again I also have to walk the tight-rope of being true to myself (i.e. my own tastes and views,) and to anyone silly enough to take my opinion seriously. A while back I got a record to review fron a label which had released material from my own band P.E.D., and whose mastermind I both liked and respected. Because I didn't particulally like the music of the release they sent me, I tried to extol the virtuses of the labels other releases and the commitment of the man doing all the shitwork to get this crappy record out (and believe me, while I did come across some fairly warm reviews of the record, most were far more brutal than I ever could be.) Anyhow, my former friend the record label head called me up following the release of the paper, and accused me of promoting myself (because by promoting his former releases I was promoting my band which had been discontinued for 3 years running,) and also using my review to promote my own label. "Goddamn," I thought, how can people be so fucking petty and paranoid. Not even in my wildest dreams could I come up with a plan that fucking stupid-.I tried to explain the ridiculousness of the whole thing to him, but I guess passion once again won over logic—oh well, another former friend who now think I'am an asshole. How the hell do you explain to someone all the things which were going through your head when you wrote something point by point, and make them understand that you really did only have their best interest at heart. Poverty of this language indeed.

-AND NOW, THE POINT OF THIS WHOLE STORY-

Nobodies getting rich off the scene. I don't give a shit about all your stupid idealistic arguments about sell-outs, capitalists, vegans etc, etc. The most important thing about Punk rock, alternative music, and life in general, is the sence of belonging and community which it brings to all of us. If your favorite underground heros turn around and sign to Warner Bros, Megaforce, or Lookout, it's none of your fucking business. Two of the bands I've worked with have signed to the majors, their still my friends, they still play Knights of Columbus halls for 5 bucks, they still hang with all their old friends—theystill fucking believe in the ideals which we all hold dear. They just want to make a living doing something they love—no punk labels called them up to offer to put out their records, and as long as I still like their music the rest of you stuck up dicks can go to hell. A lot of people like anything that Dischord puts out, or hate anything on Sub-pop and accuse them of being capitalist rip-off artists, or think Lookout records is can do no wrong. What this says to me is that independent labels have become nothing more than another clique which your either part of, or else you belong to something else.

Shouldn't the most important thing be the music, the ideals of the bands expressed, your own personal enjoyment which you derive from the experience? Why do people let the political grandstanding, and self engrandising of third parties affect their relationship to music? Are we cows? Are we all snotty record store employees with a fucking chip on our shoulders? Think about it!

Instead of meandering hopelessly through another amateur stab at philosophical theory or gossipy rhetoric, I've decided to start doing more practical columns. This first column is going to be on record production. Next column will be on record distribution.

I'll start off by saying that I am not a musician, and I don't have a very good ear for a lot of the audio technological things that I should have (or would like to have), so I can't be exact on a lot of this. Sorry.

The first thing I'd recommend to a band who's ready to go into the studio to record an EP or an LP (or even a demo) is: once you decide what format you're going to use (live 2-track, 8-track, 16-track, 32-track), go to a few different studios and ask a lot of questions. Talk to the engineers, and try to

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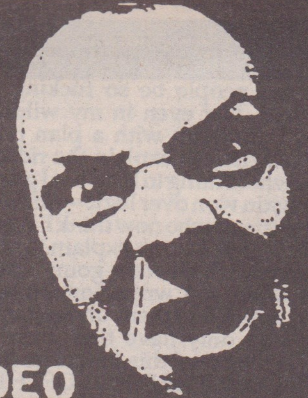

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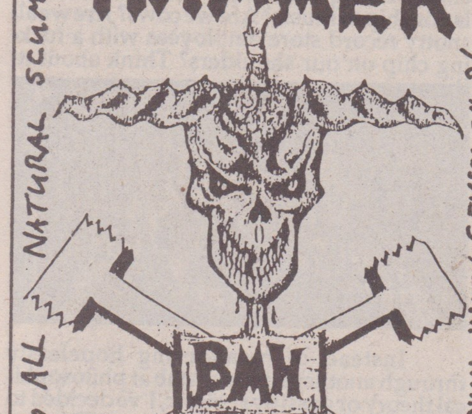

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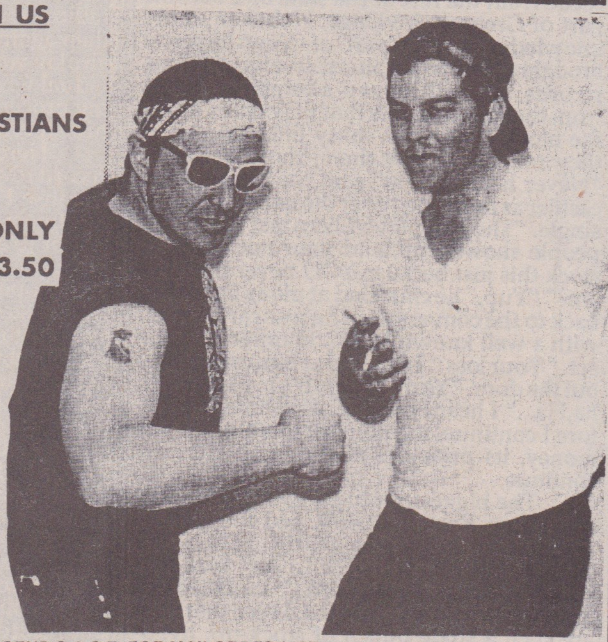

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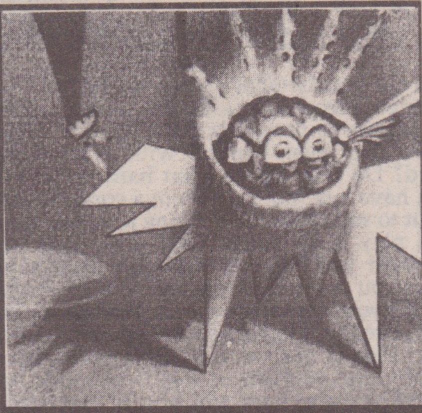

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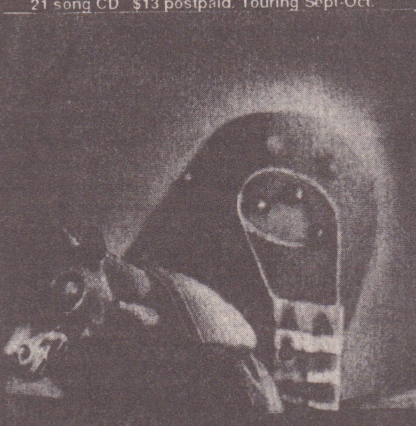

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find out exactly what's going on. Before you decide to record at a particular studio, talk to the person you're going to have to deal with. Have they ever worked with a hardcore band? Do they know what hardcore is? If you have a demo, give them a copy. If you want to sound like SSD, bring a tape of SSD and play it for them. Talk. Ask. Find an engineer you feel comfortable with. Know what you want to sound like, what audible results you want from the finished product, or you're likely to get a sound you don't like.

Plan your time. A 7" EP can take from 5-15 hours, or more or less It depends on where you are, how well you're practiced, how good the studio's equipment is (and your equipment, as well), what speed the engineer is used to working at, etc. Don't rush, but be aware of time, as you're paying for it-or someone is-and studio time isn't cheap.

After it's recorded, from my experience, it's mixed down onto a 2 track tape (1/4"). That'll be some money, as will your original I/2" master you originally recorded on, but not much. Buy brand name tapes. Ask for a reputable brand at the store. If you think saving $10 is cool, just wait till you hear the final mix! Then you can transfer the mix onto a DAT (Digital Analog Technology, or something like that) tape if you want, although it's not entirely necessary. Once again, this is something to talk to your engineer about. DAT is sometimes easier to deal with, sometimes not.

Now you have a tape. You need to get it mastered. Here you have a choice. Most record pressing plants have a package rate where they handle the mastering as well as the pressing, the labels, etc. Sometimes it works out OK, sometimes it adversely affects the sound quality. I usually get my stuff mastered at Frankford-Wayne mastering labs in NY, which is a very popular place, and they usually do a good job (as far as I know). It really depends on what pressing plant you use. It's good to try and find out as much about a particular plant as possible from people who have used it before. Ask around. See where people have gone, what problems they've had there.

Anyway, if you do get your tape mastered elsewhere, the mastering lab will ship the mastered package off to the pressing plant, who by now should have your deposit, your labels(cameraready, of course), and should know who you are due to your keeping in contact with them. Remember:you're paying lots of money for all this to happen. You're the customer. Be informed and aware about what is happening. Get catalogs and compare prices. Speak to the people involved. Don't just shut up and hope for the best because that's not what you're going to get.

At this point, you have the option of getting a reference acetate (if you go to an outside mastering lab, you would get it from them). I've never really found them useful, but other people have. Speak to your engineer. They are a bit of money, but they might let you know if your tape sounds bad.

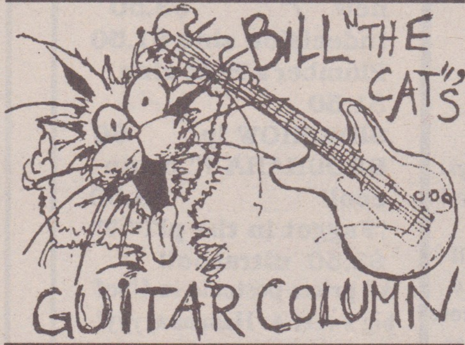
If you don't get a reference acetate, you won't hear the processed sound until you get the test pressings. The test pressings are like the finished product. They're stamped off the stampers that will be used to press your record. Listen to them well. Check for skips, pops, weird things, sound fluctuations, if it's all in stereo-things happen along the way, y'know. If there's a problem, let them know.

Once you OK the test pressings, your records will finally get pressed...theoretically. Make sure you're not lost in the shuffle. Check in with the pressing plant periodically, and if you haven't gotten the records in an acceptable time frame, let them know.

So now the records are sitting in your house. Have you had cover printed for them? There are lots of different ways to print covers I've always used the cheapest way I know how-the idea taken from the Dirty Rotten 7"EP-which is utilizing legal size paper (8-1/2" x 14") folded down, and printed back-to-back (or double-sided, 2-sided). If you want those glossy printed sleeves, check with the pressing plant-they often have package rates that include printed sleeves. Note: they're a lot of money, but the more you print, the cheaper they get. Records working the same way. If you only press 500 records, they might cost you $1.25 apiece, but if you press 2000 They might cost 95¢ each. Pressing 3000, they might be 80¢ each. This is because there's always an initial fee (ie-for mastering, plating on the records, set-up on the covers, etc.) that remains constant no matter what the number printed is. Once again, the best advice is just check with different printers and figure out exactly what you want that's within your price range. Inquire about different forms of printing. If you see a record with a cover similar to the way you'd want your own, bring it with you to the printers. You also need to buy plastic sleeves, which are easy to get.

I'm assuming by this point you've done at least some advertising so you should have some mailorder, and perhaps some stores and distributors inquiring into your product. Deal with people on a down-to-earth basis, talk to them. That's really what it's all about. There's no such thing as a "stupid question". All questions are are requests for knowledge. Anyone who would hold a question against someone is an idiot.

Other than mailorder and selling at shows, the customary way to get rid of those vinyl frisbees taking up space in your apartment is go through distributors. That will be the topic next issue.



Tablature Part 2: Rhythm

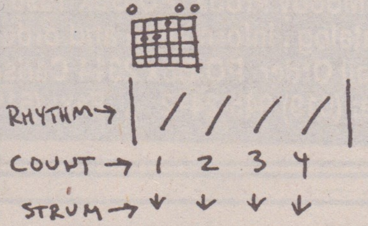
Rhythm is the pulse of music, the part that makes you:tap your feet and bob your head,the part you can feel, the part that makes you jump up and down, that makes you bounce off of walls and your friends in the pit.

To me, playing a good steady rhythm is every bit as (if not more) important as playing a good lead, especially in Punk where lead solos aren't as important as in other types of rock. Therefore, it's to your advantage to give it a bit of thought. Many rhythms have their own distinctive flavors and you can radically change the feeling of a song by changing the rhythm.

When I first started getting good at figuring out songs off of records I began to realize that without some method for writing down rhythms my tablature system was really incomplete. Rhythm is really a crucial aspect of making a song, solo or bass line sound just right. I've always had a hard time trying to read clasical rhythm notation so I ended up developing a simplified sort of rhythmical shorthand. ***Before I go any further, I need to say that a lot of the following was explained in my August column: Tablature part 1. Without repeating myself too much, tablature shows you which fret to play on which string. If you don't follow this, read my August column.***

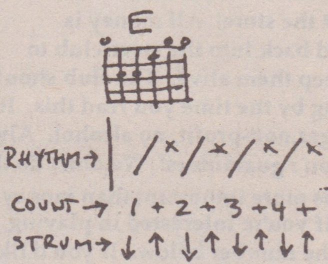
Most music that we listen to can be divided into "measures" (or "bars") of 4 beats each. My system tells you when, amongst these 4 beats to pick or strum; on the downbeats as you tap your foot or on the upbeats as your foot comes up.

Let me give you some examples: Say I want you to play an "F" chord 4 times, evenly spaced in 1 measure. I would write it down like this:



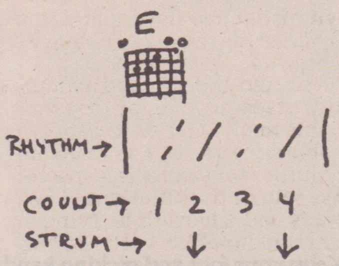
Each diagonal slash represents one strum. As you strum, tap your foot steadily (with the strum) and count 1,2,3,4. You have just played the first, second, third and fourth downbeats of a measure.

The spaces in between these downbeats (as your foot comes up between taps) are the upbeats. If I wanted you-to play 4 downbeats with 4 upbeats in between I would write it like this:

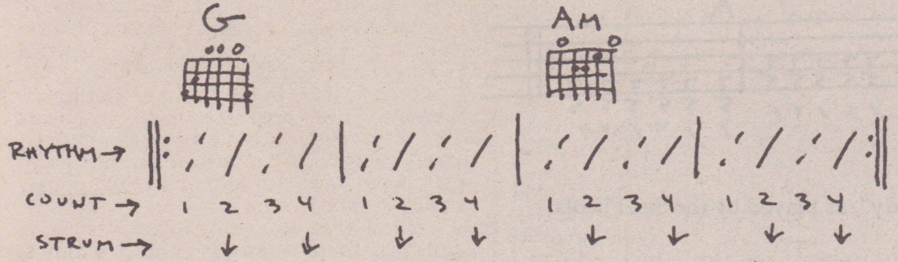


I think of this as oneANDtwoANDthreeANDfourAND. You're still just tapping 1,2,3,4 and the measure is the same length but you are playing twice as many notes within the same 4 beats, by strumming up each time your foot comes up from each tap as well as strumming down on each tap.

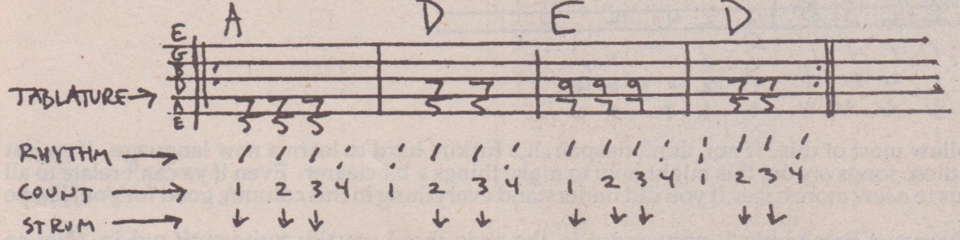
Now lets talk about "rests". Rests are beats in a measure where you don't want to strum. For example, a typical reggae rhythm can be thought of as strumming on just the 2nd and 4th beats of a measure but resting on (not playing) the 1st and 3rd beats. I would write this down like so:



Analysis: A diagonal slash means play the beat. A broken slash means don't play the beat. For the above example you would tap your foot 4 times but only strum on the 2nd and 4th taps. Here are the chords to the chorus of the Clash's version of "Police and Thieves":

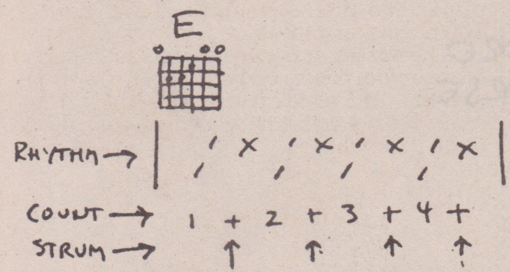


Here's an old fave of mine,"Louie Louie":

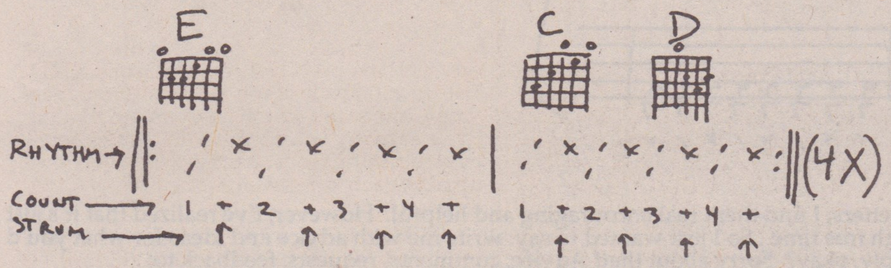


Analysis: Tap your foot 4X (X means times) for each measure. Only strum on the solid slashes. Don't strum (rest) on the broken slashes.

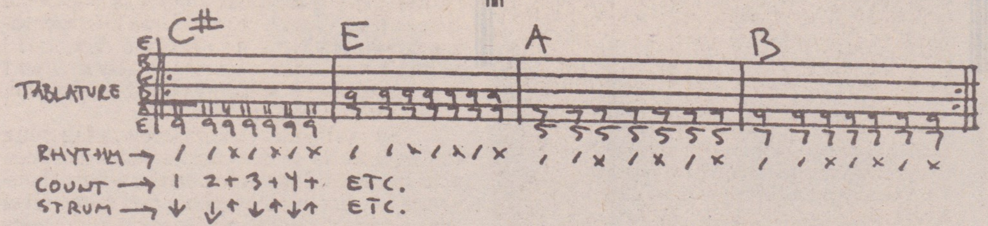
Now lets combine rests and upbeats. I think the best way to illustrate this would be by thinking about ska. This might be oversimplified but you can think about ska as being all upbeats. Here's how I'd write down a typical ska rhythm:



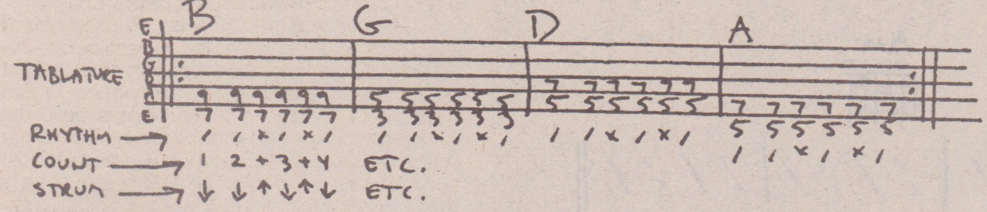
Analysis: You're tapping 1,2,3,4 but only strumming on the upbeats, between taps. When playing ska on the guitar you actually strum up on the upbeats; think about your picking hand as being connected to your tapping toe. Every time your foot comes up between taps your pick comes up to strum. (This is actually a good overall rule: strum down on the downbeats/strum up on the upbeats. This will actually help you get the correct rhythms, believe it or not!) If you're playing the ska rhythm correctly you should end up with something that feels like:..AND...AND... AND...AND. Here's the verse to the Specials' "Concrete Jungle"..



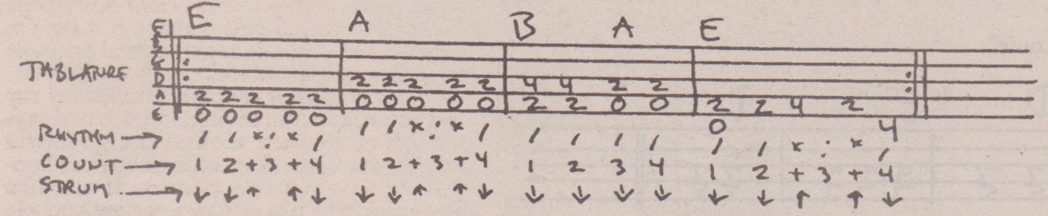
Okay, now that you have the concept of downbeats, upbeats and rests we can combine them to get millions of basic rhythms. Here's the intro and chorus to the Ramones' "Commando":



It really does help to get the the rhythm by strnmming down on the downbeats and up on the upbeats. (Keep your foot and picking hand connected.) Here's the Exploited's "Alternative":

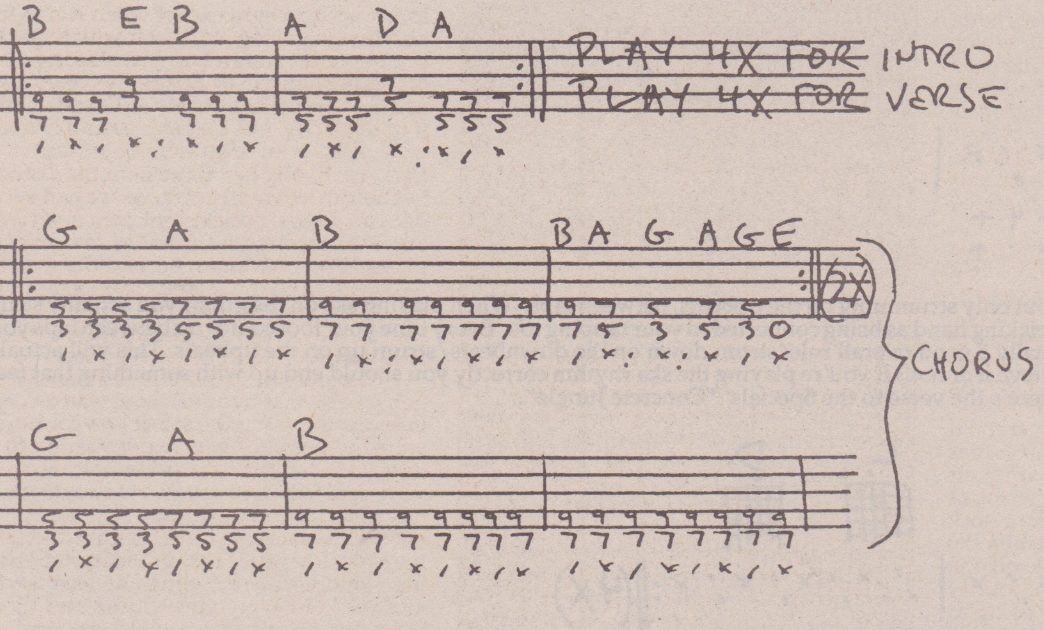


Here's part of Eddie Cochran's "C'mon Everybody", as played by the Sex Pistols:



Hopefully most of you have been able to follow most of this. If not, don't despair, it's fuckin' hard to learn a new language. If ya just don't get it, try playing along with the records these songs are on, this might help to make things a bit clearer. Even if ya can't relate to all the rhythm shit at least you now know the chords to a few more tunes.If you did understand everything in this column, good for you! I hope it helped you out.

Okay, I'm gonna end with Black Flag's "Nervous Breakdown", written out in the style that I usually write stuff out in. (Not so overexplained.) I hope you get it 'cause this'll be how I write stuff out in future columns.



Regarding mail...I really enjoy receiving all your letters; I find them real encouraging and helpful. However, I've realized that it's just not in me to answer them all. I just don't have enough free time...So I just wanted to say: write me with advice and ideas for what you'd like to see in the column but please don't expect a reply, okay? Sorry about that! Advice, comments, requests, feedback to:
Bill Collins c/o Contra Costa Alternative High School/ 10 Irwin Way/ Orinda CA, 94563

Life with Larry

So there I was sitting in the departure lounge at London Airport bumming heavily about having to go back to the USA and all the loudmouthed yahoos who think being a good American requires one to not only be phenomenally ignorant, but also to constantly remind everyone within shouting distance of that fact.

In fact I was already surrounded with my fellow countrymen doing their best to let the English know that Americans can do anything bigger, faster, louder, more tastelessly, and with less sensitivity than anyone else in the world. Anything, that is, except shut up.

In an attempt to drown out the cacophony, which reminded me of a nightmare I once had of being trapped on the set of *Dallas* while tripping on LSD, I slapped on my super heavy duty walkman headphones (no thanks to Lance "Anarchy" Hahn, who displayed his commitment to abolishing private property by confiscating and destroying my old walkman, which he *would* have paid for except that being an anarchist, he of course had to quit his job).

I listened to the BBC for awhile trying to catch up on the news about the attempted coup in the Soviet Union (couldn't happen in the USA, of course, where the former head of the secret police is already the president and the army can do whatever the fuck it wants and the people will just wave yellow ribbons and have orgasms at the sight of babies getting their heads blown off).

This girl sat down a couple rows over. The first thing I noticed was her hat, which reminded me of the one my friend Julia used to wear around Berkeley before she broke our hearts by shuffling off to Poughkeepsie to go to some fancy ~~girls~~ women's college (the same one where Jane from the Yeastie Girlz first went off the rails, so Julia's parents may be getting more than they bargained for).

Then I saw she had like serious piercings, ears, nose, lip — thankfully she'd left her eyelids alone, though that may have changed by the time you read this. As some of you may know, I'm not the biggest fan of piercings, but she looked nice (that's probably not the right word) and more interesting by far than anyone else in the room.

I noticed that she was staring at me. I thought it was because my headphones (they're the kind you usually use with your stereo at home) looked funny sitting on top of my head, or just because I looked like a dork who doesn't have any piercings. But then she started to say something, so I took off the headphones and heard her ask (loudly enough so I thought everyone was going to turn and stare at me) "Is that Lawrence Livermore?"

Uh-oh, I think, and start looking for an escape route, but my back's against the wall and anyway, once you've entered this room the only way out is to get on the plane, which wasn't loading yet.

But it was all right; she wasn't from the pierced punx hit squad come to silence me for saying those terrible things a couple issues ago. She wasn't even a fan who recognized me from my incredible likeness up there at the top of this column. She actually had met me a couple years ago at the famous San Francisco anarchy convention. Of course I didn't remember meeting anyone then because I was too busy thinking everyone hated me for having a shaved head (i.e., no stylish crusty dreads or multicolored mohawk).

So we got to sit together on the plane by tricking the sourpuss lady who was supposed to sit next to me into thinking that she'd get an aisle seat if she traded with us. She came grumping back that it wasn't an aisle seat, but too late. Then we set about figuring how to scam drinks for her. See, on international flights you get all you can drink for free, but because we were headed back to the idiotic USA, the only country in the fucking world (except, I think, for Northern Ireland) where you have to be 21 to drink, and Tracie was still two months short of that (I went into bars in Berlin with my friend Rebecca who's 15 and small for her age and nobody batted an eye), I had to reduce myself to the role of a common thief, skulking around the drink cart and the kitchen until the stewardesses weren't looking and then pocketing bottles of wine, just like I used to have to do when I was 13.

The brighter among you might say, why didn't you just order twice as many drinks for yourself and share them with her? But no, thanks to being exposed to some sort of cultural depravity at an impressionable age, Tracie won't drink beer. And I won't drink anything else. Somebody's got to stick up for their principles.

I haven't done any real shoplifting since I was 16, but I guess I haven't lost the knack. Pretty soon we were having a jolly time, amusing ourselves with intelligent pursuits like dropping a hunk of Brie (the French yuppie cheese that looks like runny yellow snot and smells like old sweat socks) onto the seat of the fat jock in front of us who kept ramming the seat back into my knees. I'd like to be able to tell you that it got squished all over his enormous butt; unfortunately it rolled off onto the floor and we had to content ourselves with watching to see who would be the first passenger to step in it.

She showed me her belly button pierce and her tattoos, and then I decided to ask her the question that got me in trouble with the last pierced punk I asked it of: how are you supposed to kiss anyone with that ring going through your lip?

Well, she showed me, and it was a lot less problem than I would have thought, but I still don't think I'd want one of them through my lip. I was going to ask her to pierce my ear (she carries a piercing gun in her bag) but then I drank some more beer and forgot about it. It was the best ten and a half hour plane ride I can remember. I almost didn't mind coming back to America. Even the US Customs agents, who normally turn all my luggage inside out and dump it on the ground while making rude remarks about my mama's sexuality just smiled and said "Welcome home, boy," and waved me through without a glance. Shit, that ten kilos of heroin I jettisoned could have fetched me some megabucks.

The only bad part of the trip was that I was supposed to be writing my Maximum Rocknroll column (yeah, this one) and of course I never touched a piece of paper the whole way. Now I've got Uncle Tim breathing down my neck on deadline day, and I haven't even said a word yet about what I was planning on writing about. Never mind, I'll squeeze it in here.

So as all you hipsters know, a big thing in England these last couple years has been acid house and / or rave parties, where thousands of people get together and take hell of drugs (mostly LSD and Ecstasy) and dance to weird electronic music (some might call it disco; I would, but I like it anyway) accentuated by the usual colored lights and other psychedelic sideshow paraphernalia.

But because of the deep, abiding fear of the British government (of governments everywhere) that somebody, somewhere, might be having a good time, the police began regularly busting up these parties until the only ones allowed were in fancy clubs that cost £15-£20 ($25-$35) which leaves out most people I know. So what started happening is that people would get together with a generator, some turntables, some colored lights and banners, and set up in the middle of some field or forest miles from anywhere. The police would still manage to turn up, usually, but you might get several hours of good dancing in before they did.

I was curious about this stuff, so on my last Saturday night in England, I found myself being shunted around the godawful northern suburbs that come just before London turns into a cow pasture. It was like some fucking military maneuver, with people meeting here and waiting there to get the secret directions, while trucks moved the PA and speakers and beer and food supplies. Nobody knew where we were going until the last minute (in our particular case, it was quite past the last minute because of our driver, another Lawrence who has a habit of being even way later than this one).

We walked for almost a mile into the forest with no light except when Aidan kept nervously flicking his lighter which sparked but never lit. Aidan was just starting to get off on his half tab of Ecstasy, as were about half the other people (not me; I'm not against it or anything, but that shit costs $25 a hit).

After a lot of stumbling around in the dark, we finally heard music in the distance, but before we could get there, we had to turn onto an almost nonexistent path and thread our way through a thicket of low hanging pines. When we emerged into the clearing, we saw that all the secrecy had paid off, in a way. The cops would never find this place, we figured, since way less than the expected 1000 people had. In fact it was closer to 100.

I was kind of disappointed that it wasn't going to be massive, but there was plenty of beer and dope and the music was cool and so were the people. I was really starting to get into it. Aidan took the other half tab of Ecstasy and I danced around for a while until he called me over to him.

He was sitting off in the dark and asked me to sit down next to him. He started telling me about all these feelings he was having, and he kept snuggling closer and closer. Soon he had his arm around me, and was rubbing my neck and shoulders while he told me how great it had been spending time with me the last few weeks.

"There's a lot about me you don't know," he offered, and then started talking about that column I wrote last year about being in love with a guy but being afraid to

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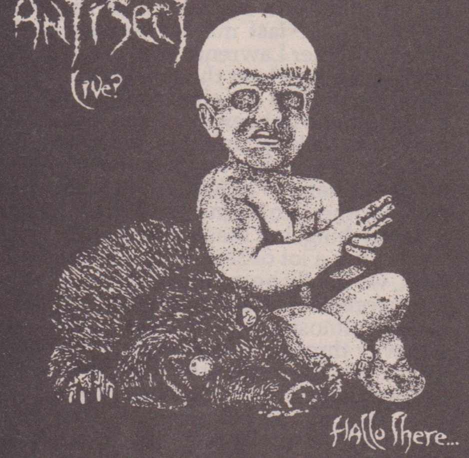

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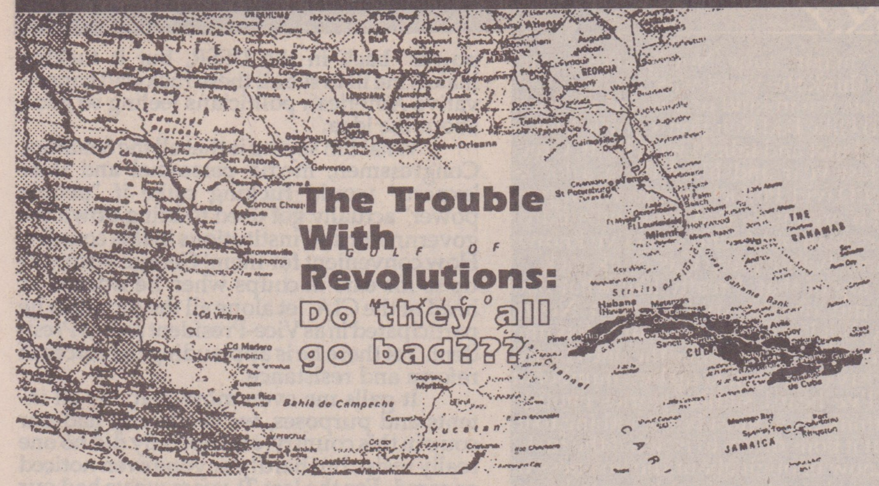

The Trouble With Revolutions: Do they all go bad???

My Defense Of Cuba by Iosu Perales

We've just returned from a brief visit to Cuba. My response to those who ask me questions depends on their tone and the ideas contained in them. Either I reply that things aren't going so badly, or I say that there are serious difficulties.

I avoid black-and-white definitions and I reiterate time after time that the Cuban revolution, like life, is in reality a variety of colors and shades which deserves to be seen as it is, not as we would like to see it in our imagination.

In general I find myself speaking with three kinds of people on the left: those who think that all is well in Cuba; those who see the positive side and make an effort to get to know its weak points, all done with a spirit of solidarity; and those who think that there is a dictatorship there, and who I suspect are waiting for the revolution to follow the course of the Eastern bloc countries.

I really get on best with the second group, try to persuade the first group and clash outright with the third.

After the fall of the Eastern bloc regimes, the western ideologues said; well, now it's Cuba's turn, Fidel's next. Of course, they omit the fact that Cuba had a revolution whereas Poland and Hungary didin't.

They don't realize that economic references for the Cubans aren't West Germany but thoroughly wrecked Latin America, and they don't bear in mind that the parlamentary democracies in the Caribbean and Latin America in general, far from constituting attractive models, are tragic democracies, or just jokes, depending on how you look at it.

In terms of how they see Cuba, as with the Third World in general, the European media and governments, and even many intellectuals, show absolute ignorance when it comes to concrete realities. They are only interested in the self-important ideological debate which continually attacks revolution, whether it be in Cuban, Nicaraguan or Salvadoranan. But what worries me is that people on the left are being influenced by the spokesmen of capitalism and that they take a distant and equally aggressive position towards Cuba. They reproach the leaders of the revolution for the rationing and the queues, wishing to ignore that economic problems in Cuba are basically a cause of imperialist aggression; naturally if they believe they know how to find solutions outside of the market economy, they should make them known as soon as possible.

They denounce the existence of a bureaucracy as a mortal sin and they are right; I only say that they should understand that for an underdeveloped country which has a revolution it's very difficult to avoid this phenomenon, which the Cubans fight with all their strength.

They complain thet Cuba has a authoritarian leadership; let's not forget that authoritarianism forms a large part of this weakened, mad and magical America, never far from being a colony. But authoritarianist regimes exist and are very close to ourseves, sometimes in disguise. Let's not forget that, we the smartarses. Fidel's plus-point is that he's never ripped off his own people.

The danger of evaluating the course of the Cuban revolution outside of the Latin American context, where the U.S. influence is terrible, is great. And we have to be careful if we don't want to end up thinking that revolutions in underdeveloped countries can't be anything other than despotic republics.

That would be a very grotesque and European way of looking at the world. Almost as grotesque as the reaction of some tourists to the queues, being used to having everything at hand, and quickly, and the point is that these ideas are to do with the standard of living in Europe.

I don't know if it's worth mentioning it, but at times, seeing the inconvenience of living in the Thirld World, I ask myself how many revolutionaries here would change their life in the capitalist system for another in an underdeveloped country, even it it was in revoltuion? Please forgive me for those who feel under attack.

Confronting this wave of anti-Fidel feeling is another group of people enterenched in a critical defense of the Cuban revolution. And many of those who before worshipped the USSR now take refuge in Cuba, because deep down they can't live out in the open and they need a shelter which gives them security and permits them to carry on living in the world of angels and demons.

Really their intentions are good and their mysticism admirable. The problem is that they help the Cuban revolution, which needs friends who analyse and criticise constructively, very little, and they help themselves very little too by shutting themselves off in a restricted and dogmatic view of the revolution.

Cuba needs changes, they need true democraticization of the country. So-called popular power isn't popular and it should be. Individual freedoms should be integrated into collective ones. The bureaucracy should be fought to death and executives and experts removed from their posts.

The habitual ideological unanimity should be substituted by cricitism and new unity. The party should stop being the State and the State the Party. The media should make accusations whenever necessary and leave behind the self-censorship they practice...

People like Gabriel Garcia Marquez and Eduardo Galeano say the same thing without stopping being allies of Cuba. Exactly the opposite, with their opinions they show true love for the Cuban revolution.

But I want to say the following; a lot of Cuban leaders are aware of the need for these changes. The process of rectification which will conclude in the IV Congress of the Cuban Communist Party, isn't just for decoration, it's a serious move which will make way for political changes.

The struggle against bureaucracy and mediocre leadership, against opportunism and falsification of reality, and in favor of popular participation in small, medium and large matters, is to a great degree sincere.

There are and will be resistence from the old guard who live better under a vertical system of order and control. But sooner or later the resistance will have to yield to the pressure of reality, especially in regard to the youth.

Cuban youth doesn't have their parent's past as a reference, but a future they want to construct. It's no good telling the young about the horrors of the Battista regime in order to justify the inadequacies of the present. And to a great extent they are right. So change is imperative. And besided, Fidel isn't immortal.

It's not at all strange that Cuba hasn't advanced in terms of democratic politics. Just like in any economically underdeveloped country, the Cuban revolution tended from the beginning towards a hierarchical relationship between the State and the people. The imperialst persecution, far from lessening this contradiction, has narrowed the canals to power.

The revolutionary leaders have for many years had to take in tasks of great magnitude: ensuring the working of social machinery and setting up a powerful state sector; and if that wasn't enough, run the national defense against an imerialist aggressor.

As in any underdeveloped country which has had or tried to have a revolution, it wasn't a horizontal mass who took the power in Cuba, but a hierarchical conglomerate. If Cuba hadn't had, as it has, a savage blockade, it's very probable that the politcal democracy would be at the same level as the economic democracy in the country.

I don't understand why some or a lot of people on the left obstinately ignore that the limitations in political liberty that they refer to have to do with the rigidness of the international blockade. I think it's important not to lose sight of this fact if we don't want to end up thinking, with the luxury of Eurocentric thinking, that model revolutions can only happen in the developed countries, with organised societies and a high level of culture. Are they even possible here?

It would also be a good idea to deal with those who in the debate about political liberty limit themselves to reciting the economic and social achivements in Cuba. It's true that the successes have given the Cuban people the highest level of social services in Latin America- take note those critics who talk of queues, rations, etcetera....

But these advances can't substitute in any way other needs. Revolutions are meant to let men and women enjoy life and freedom. They aren't something which ends with better distribution of wealth and attention to education and health. You don't need to be simple to confuse these things.

We saw in the streets of Havana the effects of the economic difficulties, a product of the crisis is the Eastern bloc countries and the North American blockade. People complain and talk freely about things being badly run.

But they don't criticise the system, nor the party, nor Fidel. They criticise the mediocre administrators and inefficent managemnet. They criticise those bureaucrats who blame the bad management for the crisis, when the fault is theirs. The Cuban people are a rebellious people. They don't shut up. And they are clear about some things; first of all that the Cubans will resolve their own problems; second of all, that North American imperialism is the biggest enemy; and thirdly that things have to improve.

It's true that they don't use the party mechanism to express their criticisms, which has to do with the rigid inertias of the past and the pressure of mediocre leaders who don't like people to question. And it's true that the grassroots organizations represent the State and the Party to the people and not the other way round. So there is a lot to change and that's what's happening. We'll talk about the results later, but I have confidence in this rectification effort.

Cuba represents something great in Latin America. It's an active symbol of anti-imperialism. It's a banner for millions of poor people. It's an enclave of true solidarity with revolutionary movements. It is not, of course, a perfect society, as Pablo Milanes said. But underdeveloped Cuba, combative, imperfect, deserves solidarity against the aggression it suffers; and it should be able to count on support for the political changes it needs. Cuba has the virtue of having defied a Latin American history of repression and humiliation.

Translated by Paul Ross. This is an article which appeared in the Basque Country newspaper Egin and was written by Iosu Perales, a well-know Basque writer on Latin American affairs, and an activist in the Basque solidarity movement which has done so much to increase Basque awareness of what is happening in Latin America. The Jesuits murdered by the army in El Salvador were part of that fine tradition of Basque solidarity, and the desire to understand the reality of Latin America, both its positive and negative aspects, is the background to this article, which was written in anticipation of the imminent Cuban Communist Party Congress.

tell him. Oh boy, I thought, this is getting really dramatic.

Then he says, "You know, Lawrence, I've sometimes gotten the feeling that you're, well, that you might be attracted to me."

And I had to admit that I was, even if he does look like a skinny owl and smokes way too much. But being the gentleman that I waste too much time trying to be, I assured him that I wasn't going to take advantage of him, at least not unless he gave me the tiniest bit more encouragement.

"Actually, I'm quite flattered," he told me (Aidan's from England, remember; he speaks more elegantly than us American yokels). By this time he's practically all over me, and I'm wondering whether it's just the drug, or if this is his real personality coming out. Not that I care that much; I'm enjoying myself either way.

"I do love women, though," he continues. Yeah, yeah, I think, so do I; what's that got to do with this? But as luck would have it, two women that we know come strolling by just then. "Come and sit with me," calls Aidan. "Did I tell you about the show we (he's in a band called Juice; there's your plug, OK guys?) played last week that got broken up by the police?"

Aidan being cute as a button and sweet as all get out, of course the girls were interested, and faster than I could say 'alienation of affections,' they were snuggled around Aidan while he told them about his band and all his innermost feelings. I went back to dance, just as the police showed up.

There were only two of them at first, and as English police don't carry guns, I suggested it might be a good idea to simply kill and eat them and then carry on with the party. But soon the woods were alive with constables, some nice and some not so nice, all of whom had trekked a mile or more through the forest to make sure that no British subject (or suspicious alien like myself) would go on dancing illicitly in the moonlight (that's a figure of speech; actually there was no moon at all). God, what might happen if people started dancing any old time or place they felt like it?

Nice one anyways, you guys and girls who put the thing on, especially Kev (who used to be in Conflict and Visions of Change, so sod off, anyone who thinks there's something unpunk about an acid rave). And I forgive you, Aidan; thanks for going to the airport with me and I ended up getting a *Guardian* on the plane for free—an all around excellent day. So far I don't even mind being back in the USA, as long as I know I can leave again before too long.

That leaves only one thing: yet another Bad Religion controversy. Our mega-punk stars left some pretty bad feelings on their one-stop tour of England. They at first refused to pay even the expenses (they later paid some of them) of the woman who'd set up the London show because they allegedly lost money on the gig (if I'm not mistaken, they were paid £1500, about $2500) and cancelled their Birmingham show because, depending on who you believe, they had a better paying show elsewhere, or because they weren't sure it had been confirmed.

According to Christy, they also made a fuss because there weren't enough (any?) towels at the gig (sorry, but in all the gigs I've either played or been backstage at, I can't honestly recall ever seeing a towel) and because their hotel wasn't nice enough. The line from the Bad Religion camp is that Christy is a nice girl, but just not equipped to handle a "major" tour. Not "professional" enough, I think the word was.

It puts me in kind of a weird position because a) I like Bad Religion's music a lot, a real lot b) I met and talked with Brett, Greg, and Jay last year and liked them a lot as people c) David Pollack, the German promoter who organizes Bad Religion's European tours is an old friend who I've known almost since before there was punk rock.

On top of that, I really like what Bad Religion did on the split 7" with Noam Chomsky. But I'm getting tired of defending them when I hear stories like the one I heard from Christy (and backed up by a number of people). I've heard similar stories enough times to think there must be something to it. And what it boils down to is: what the fuck? Look, I know enough about the business of selling records and playing shows to know that Bad Religion is making plenty of money. If they keep putting out a record every year or two, they'll never have to do anything but play music the rest of their lives.

And they'll almost certainly get more, not less popular in the future. Money shouldn't even be an issue for them anymore. They've got it made, if you define success, as I do, as being able to make a living doing something you love to do, something you'd be doing anyway whether you were paid or not. Maybe they're not rich, at least not compared to mainstream rock stars, but so what. Nobody needs more than about $50,000 a year, even if they're supporting a family with a couple of kids. I've got friends who get by on one tenth of that.

It boils down to this: the two biggest bands in punk rock today are Fugazi and Bad Religion. Fugazi sells about the same number of records, maybe more, but they still play shows with a top door price of $5 or $6, and I have yet to hear a promoter complain about feeling ripped off or taken advantage of by Fugazi. Bad Religion are constantly playing shows for $15 and $17.50, and even if not all the complaints about them are justified, I don't think we would hear so many if there wasn't something to it.

I still like Bad Religion's music, better, to be honest, than I do Fugazi's. And I like the people in the band as well. I'd prefer to think that their mistakes tend to be due more to carelessness rather than true greed or insensitivity. I guess they've got to decide for themselves what they want. They could be as big as the Rolling Stones someday, though look what a bunch of sad sacks that band ended up as. But look at it this way: they've made it this far by not playing the normal rock music game, by literally doing it all themselves, right down to running their own recording studio and record company. Now that they've attained some well-earned success, what sense does it make to switch the rules and start acting like any run of the mill major label act sponsored by any run of the mill multi-national corporation? Not much fucking sense at all.

I feel like fucking screaming! Sure it's great that "people power" stopped "tank power" back in the USSR, but it fucking makes me ill to see all these fuckwad conservative American politicians feeling so good about the idea.

What I'm saying is that all the Senators, Congressmen, media personnel and their 'experts' would fucking puke if "people power" actually got used to bring down the government and institutions in this country. How convenient for them! George Bush was up to his ears in coups when he worked as head of the CIA, let alone all the dirty shit he participated in as Vice-President and as President. Yet there he is applauding the forces of reform and resistance.

It galls me even more that, for all intents and purposes, we've already had our coup in this country, and not only did no one really resist, but hardly anyone even noticed or cared. For the last 21 years we've had our civil rights taken away bit by bit. When protests serve the reactionary forces governing, the President coddles them (Operation Rescue in Wichita), but when the demonstrations oppose the ruling elite, they are met with night sticks, tear gas, and rubber bullets.

The "people power" of the sixties that resisted America's murderous foreign and domestic policies were attacked overtly and covertly. Organizations were infiltrated by police agents, who often were the most active in trying to get people to be violent. Resistors were murdered in bed, dragged off to jail, bound and gagged in court. Thousands of lives were ruined by the merciless and inhumane actions of the 'authorities'.

Which brings me back to Russia. The crude actions of the coup plotters made their whole effort very transparent and insured popular resistance. The methods used by "our" forces of reaction are much more subtle, but are equally illegal and inhumane. The whole electoral process guarantees that only the rich, or their figureheads, can even advance through the primaries to even get to the election stage. And even then, the winner is elected by a mere 18% of the population. Talked about rigged! And once elected, the average national politician remains in office much longer than the average chump "elected" to the Soviet Politboro. Talk about concentration of power in the hands of a few!

There's a great song by Art Objects, an English punk band circa 1980, that spits out the following angry summation:

The nuclear bomb is a blunt instrument in the hands of disturbed children playing for marbles
The law is a blunt instrument for the use as they so wish of those in a position of authority
The mass media is a blunt instrument in the hands of men whose sole desire is to rob a bank
The economy is a blunt instrument with which the politically wealthy can have the poor or subservient systematically beaten to ensure the minimum resistance
Desire and affection are blunt instruments effectively employed by professional journalists whose hands are permanently stained by the hypocrisy of printer's ink
Education is a two-way treadmill which after a certain point those in power want to keep for their exclusive use
And the voice of protest and dissent is the only weapon possessed by the majority of victims and is lying unused at the feet of people who are too busy living and dying to bother to pick it up

If the starving and hassled Soviet people could think and act their way out of their snowjob, why can't we?!

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OCTOBER, 1991

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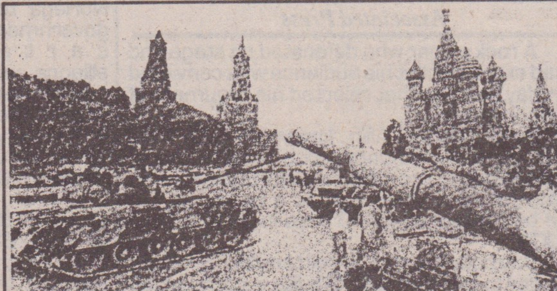
MOSCOW STREET DEMONSTRATIONS



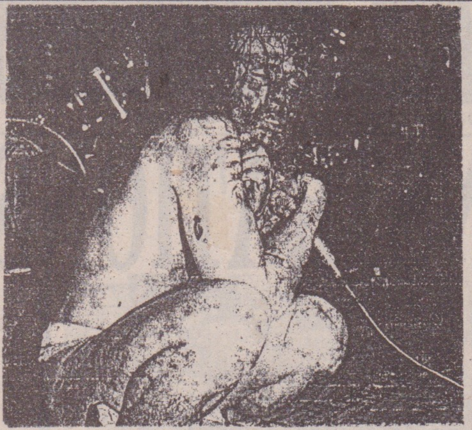
A Report From The Barricades in Moscow

A Very Russian point of view from Max and Sasha of Naive on the Soviet Coup

Max: Okay, so the whole thing happened on the 19th. I was sleeping at home. And then suddenly Sasha dropped into my place and said, "Our government has been overthrown and Gorbachev is hidden somewhere arrested and hidden in the south." I didn't believe it so I fell asleep again. Then he came back a second time and said, "Max, are you crazy?" I said, "Uhh, You're kidding. You must be kidding." Then I turned on the television. We have these two central stations and have a couple of local stations also. All those TV programs had the same thing going on with some classical music. This went on for hours and hours and hours. Everbody was astonished as to what was happening. Nobody had any source of information. All the radio stations were jammed. They started to do some radio blocking. Some kind of wave to block the radio stations. Like BBC, Voice of America and all this kind of stuff, where you can usually hear the news. But then some guy on the television appeared and said we had a government meeting and then they had a couple hours of press conference with those guys when they were saying,"Yeah, yeah. Let's stop the bullshit that's going on in the country, don't trust the democrats." It was just like in the old Brezhnev times. They were talking in the same speeches. Everybody was so fucking afraid. All my friends called with whatever information they had from their parents and their friends. They said, "Yeah, yeah, yeah. Don't go out in the streets. Don't do this, don't do that." That kind of shit. Then Ruslan came over here to Sasha's place and said, "I want to take a gun and put bullets in their bellies. So, all three of us went over there. To that white house, the name they call the Russian parliament building.

We heard about the barricades on the BBC and a couple of independent stations over here in Moscow. But they were all blocked except one called "The Echo Of Moscow." They said Yeltsin is in the White House and the Yeltsin government and the people that support him are outside. They were just asking all the people that don't want the army to rule to go over there and fight for democracy and all this shit. So we just went there and there were a lot of barricades over there, That was about nine o'clock in the evening. We stayed there until two A.M. There were a lot of people but nothing happened. They said they were going to have a demonstration the next day near Red Square, with Yeltsin talking. So we went there but the whole area was circled by tanks. There were people in uniforms. It all started happening. They tried to block the demonstration. But there were so many people over there that they headed for the central place in Moscow. It's like Broadway in New York, called Gorky Street. There were like 50,000 people over there. They had Yeltsin talking and some other people. They threw the flyers everywhere and shouted things through megaphones. Then the whole demonstration started moving towards the White House. I thought, very calmly, "Oh what they heck, the coup will be over-thrown in a couple of hours." Because at first I got very frightened. But I went to the meeting and I saw all those people and felt very calm and comfortable. Then I went back and turned on the radio and the TV again. There were just the same people saying the same old stupid things because the democrats and Yeltsin and the democratic people didn't have access to television because it was all blocked. Then we went to the barricades for the second time. We had some friends that were organizing things over here in Moscow. So I went over there in the evening just to see what was happening at the White House and met Ruslan by accident there. He ran up to me and said they had the equipment over there. So we took a taxi cab over to Mike's place, our drummer, picked him up, got our equipment and just went there. There were a lot of people now. Like 150,000 all around the White House. They had Molotov cocktails and sticks in their hands. Pieces of metal. We stayed there until six o'clock in the morning because the official government said they were going to control the streets from 11PM 'til 5AM. People were not supposed to be on the streets then. But there were taxi cabs going all around the city that would take from one place to another for free. If you were going to the White House they said "Don't bother about the money we'll bring you there." It was really frightening at first and I guess about 10 o'clock or 11 o'clock in the evening we heard gun fire and all that stuff. When our band played, we would play one song and then give some information about what was happening. Then another song and someone

MOSCOW Continued Page 3 Col 1



Allin described the jury as "a bunch of narrow-minded, robotic puppets of society" who looked like his "dead grandmother."

G.G. Allin Convicted

Associated Press

A rock singer who defecated on stage and tossed excrement at his audience was convicted Thursday by a jury that rejected his argument of artistic freedom.

Kevin Michael Allin, known as G.G. Allin, lead singer of the defunct group Toilet Rockers, was convicted of provoking a disturbance during the incident two years ago at a nightclub. He could be sentenced to 90 days in jail and fined $1,000.

"My body is a rock 'n' roll temple," Allin said Thursday in an interview. "It's like a communion to my people."

Defense attorney Peter Goldberg said the verdict, which followed a four-day trial at Milwaukee County Circuit Court, would be appealed.

Allin described the jury as "a bunch of narrow-minded, robotic puppets of society" who looked like his "dead grandmother."

"They're trying to kill rock and roll, but they can't do it because I'm the king of underground rock 'n' roll."

Goldberg had argued that Allin, 34, of Ann Arbor, Mich., was a serious performer whose Feb. 28, 1989, performance had artistic value. He said other avant-garde artists have incorporated scatology into their work.

Defense witness Jeffrey A. Halley, an assistant professor of sociology at the University of Texas at San Antonio, testified that Allin's performance was "definitely acceptable" to an audience that paid to see it and knew what to expect.

"You can't judge art by standards of it being offensive," Halley said. "Much of today's art is offensive."

Assistant District Attorney Michael Steinhafel argued the First Amendment isn't unlimited and the performance "clearly crosses the line."

The criminal complaint against Allin said he threw excrement into the crowd, simulated sex acts and dragged a female fan on stage and jumped on her. Most of the 50 people who had paid to get into the cafe immediately left, and police arrived and arrested Allin, the complaint said.

Panama's Continuing Drug Problem

Flow of Drugs Through Country Worse Than Before U.S. Invasion

By Joel Wing

The United States invaded Panama in December 1990 to overthrow General Manuel Noriega and stop the flow of cocaine through the country. Almost two years after the invasion, however,s more drug related activity is being carried out in Panama than during the Noriega period. Rather than slowing the drug flow, it appears that the U.S. invasion precipitated a major increase in drug trafficking through the country.

As early as 1971, the United Stats had identified Panama as a major center in the Latin American narcotics trade. Under the government of General Manuel Noriega, Colombian cocaine cartels were able to use the country as a transshipment point for drugs destined for America and Europe, and to launder their drug profits in the nation's banks. With the overthrow of General Noriega this government-cartel alliance was destroyed. (Jefferson Morley, "Bush's Drug Problem-And Ours"," *Nation*, 8/27-9/3/88)

Despite the U.S. invasion and the removal of Noriega from power, drugs continue to flow through Panama.

In the wake of the U.S. invasion, the drug trade in Panama was privatized. No longer were drug shipments under the control of Panamanian officials but rather were placed in the hands of hundreds of small drug smugglers. As one diplomat in Panama stated, "The cartels . . . privatized the drug trade. They . . . [took] it out of government control and put it in the free market, and [it did] better than ever." The breakdown of strong central control under the U.S.-installed government of President Guillermo Endara also allowed these smugglers greater access to Panama than ever before. As the *Los Angeles Times* reported, drug traffickers became so confident after the U.S. invasion that their ships could often be seen docked in Panama City's municipal fishing wharf alongside boats used by the police. As a July report by the U.S. General Accounting Office found, more drugs were coming through Panama in 1991 than before the U.S. invasion. (Kenneth Freed, "Drug Scene In Panama Worse Than Ever Before," *S.F. Chronicle*, 5/1/91; *Time*, "The Flow Goes On," 8/26/91; Mark A. Uhlig, "Drugs still flow through Panama," *Sacramento Bee*, 8/21/90)

The privatisation of the drug trade in Panama also seems to have increased the production of cocaine itself in the country. Under General Noriega, there were strict rules banning the production of drugs in the country. After the U.S. invasion, drug labs sprung up throughout the countryside. Today, cocaine is produced in as many as 20 different labs in Panama. (Freed, *S.F. Chronicle*, 5/1/91)

Launder of drug profits by Colombia's cocaine cartels also continues in Panama. Despite a treaty signed between the U.S. and Panama which gives U.S. officials access to the records of Panamanian banks and tightens rules on cash deposits, large amounts of drug money continue to be laundered in foreign banks residing in the country. These operations are facilitated by corrupt officials in the new Endara government. Allegations of government complicity in money laundering go as high as friends and associates of the president and attorney general. (Freed, *S.F. Chronicle*, 5/1/91)

The U.S. invasion of Panama was hailed as a great victory in the war against drugs. General Manuel Noriega was deposed from power and brought back to the United States to stand trial for drug trafficking. The fact that the general's removal had no discernible effect on the drug trade was passed over in the euphoria following the invasion. As Professor Alfred W. McCoy pointed out in his book, *The Politics of Heroin*, the drug trade is based on commodities that "operate on fluid laws of supply and demand not susceptible to simple repression." The capture of prominent individuals such as Noriega, therefore, cannot effect a system that is controlled by invisible market forces, not humans. General Noriega may stand trial in the U.S. but the flow of drugs through Panama will only increase. (Alfred W. McCoy, *The Politics of Heroin*, 1991, p.2)

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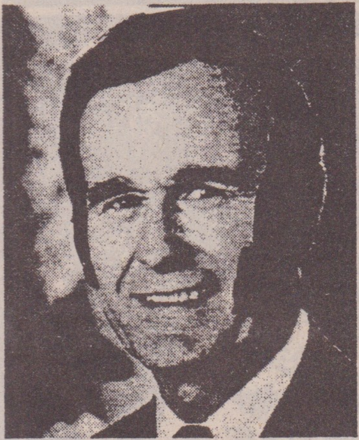

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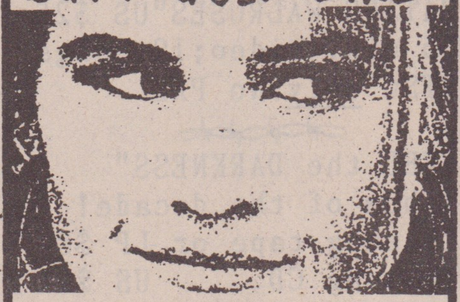

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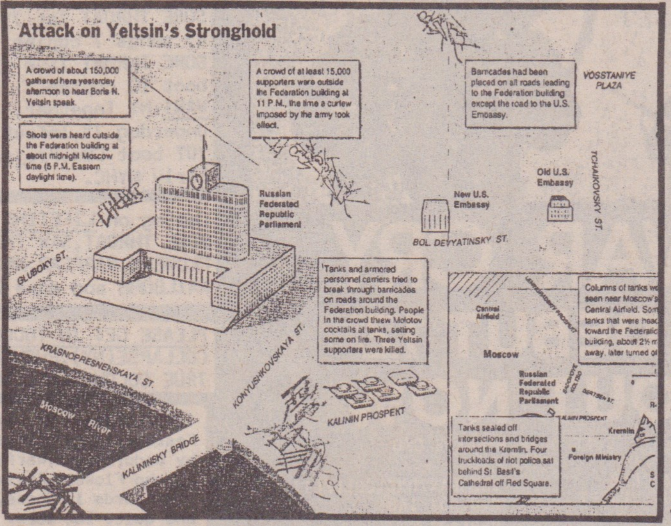
MOSCOW

From Page 1 Col 3

would give some information about what was going on around the White House. So the people were informed about what was going on over there.

There was one barricade that had the black flag on it with a red @, you know, anarchist symbol on it. I guess there were about 100 or 200 punks at that barricade just manned by the punks and the anarchists. It was very surprising for me and for everyone else to see that. People said they didn't expect young people to go over there because before that they were all very apathetic. Nobody bothered about politics. But now it was very different. So when we played they came from the barricades right to the steps of the White House. So we played on the first night and there were only two bands: Nåive and some other band which was rock n' roll. Then the next day, there were a lot more bands... not very good ones (laughter). It was just some kind of commercial thing for them. The first day was the crucial moment for everyone, but for all the bands that played the other days, it was much more fun, because people were more calm, and nobody thought anything was going to happen.



Bands played from the 20th to the 21st, then it was at midnight. It all started at midnight. And the next day, they played from the 21st to the 22nd at the White House. But the next day was very, very shitty because everybody knew that nothing was going to happen. So they played and shouted these really crazy things, like "We're for democracy." It was really funny. Where were they before that? Now the TV was shooting the whole thing and there were a lot of reporters and a lot of photographers and I think they played for publicity.

Now, a lot of people are still concerned about the communists. But they don't want to start a witch hunt. Every second or every third person in the Soviet Union is communist. I don't like him, Yeltsin, a lot. I didn't like the previous government, and I don't like the government right now. He is very nationalistic and I don't think he's very good. I don't like any type of government. But lot of people like him. He's much more popular right now than Gorbachev over here. When they talk sometimes together, Yeltzin says to Gorbachev, "Just stop talking." and Gorbachev says "Yeah, yeah...". It's really funny.

I don't know what's going to happen, because things are smooth, then bumpy, then bumpy... I'm sick and tired of all the information that's being stuffed into me. I don't know if you heard, but the previous government, the one before Yeltsin that overthrew Gorbachev, had planned to arrest from 250,000 to 300,000. So the reason I went over there to the barricades was so that I could be one of the first fifty. (laughs). I have these newspaper clippings that show all these blank forms signed by millitary guys, saying "according to the ninth article of the constitution, this person (then there's a blank space) will be arrested for thirty days for unconstitutional behavior." That's pretty scary.

A lot of people are happy, because before... there were governments overthrown in Poland and Czechoslovakia and nobody knew what was going to happen here. I guess the coup failed because people are not the same now. Because they've had so much access to freedom in the past five or six years, since perestroika started. Before that, people believed everything the government said and everything the newspapers said. But once perestroika started, we got access to all the information that was hidden before. So people are much more suspicious now. When somebody's trying to make them believe something, they think a lot more about what they're hearing and what they're watching.

As to the republics breaking away, my own point of view is that the more that break from the Soviet Union, the better, because it's the only empire left over here. A lot of people feel that if the Ukraine wants to be independent and govern itself, then why not? The same goes for the Baltic republics and everybody else.

Has anything really changed? Is there any more food in the stores? It's the same. But people are a little more comfortable now in the street.

The craziest stuff I saw? I saw brains on the ground where they smashed this guy with a tank... I saw lots of blood over there.... some woman and some man holding a piece of cloth in their hands and people had written with blood...from the ground, "On this wall you see the blood of a murdered boy."

Sasha: I think that's it's awful, all the struggle between democracy and communists because, to tell the truth, I hate all kinds of power, all forms of government. I am an anarchist. When I was on the barricades, I was like, "Fuck off all democrats, fuck off all communists!" All the fucking people people cry, "Oh, Yeltsin, he's our metal god, he's our hero, he's our national hero, he's the best!" I cried out, "Oh, he's a fucking awful person!" On the second day, we played, they stopped the whole concert because of our performance. A little too much freedom of speech. The people who defended the White House were a bunch of rednecks!

The army tried to draft me on the first day when we heard about the coup d'etat because I had served in a unit that was somehow connected with the KGB. They called me up on the telephone at home, and I was supposed to report at some place to fight for the junta in 45 minutes with all my clothes. I said "Fuck you!" I was home and Max and Ruslan were with me saying: "OK let's go to the barricades to fight against the junta!" And I said: "Oh no! If you want you can go there, fine, but you know by going over there you will be supporting the democrats, but at the same time supporting Yeltsin. It was a really crazy thing, because we have only three choices: the first is communist rule, the second choice is democratic rule, and the third choice is anarchy.

I think that real anarchy can't be organized. It's personal... there can be no "anarchist party". I think that all parties of anarchists eventually turn into communists or fascists. It's impossible to be anarchist in a party. Anarchy is against all the parties, all the movements, all ideologies. And I am, as an anarchist, against this reality around me. This is the first point for me, because I hate this kind of reality. I hate history, because in so many periods in history there has been so much injustice. I just dislike it. (laughter).

Minneapolis Solidarity Demonstration

Rally in support of People's Park, Tompkins Sq Park, and with local homeless/poverty struggles

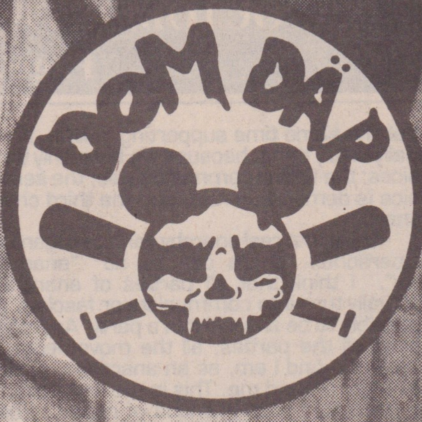
On Friday, August 9, about fifty punks, hippie, metalheads, anarchists, homeless and liberals assembled at Loring Park in Minneapolis to demonstrate in solidarity with the people struggling against police brutality homelessness and gentrification in Berkeley's People's Park and New York City's Tompkins Square Park. We also gathered to show support for 1118 Harmon Place in Minneapolis, an abandoned apartment building occupied bv ACT-UP and Up & Out of Poverty on July 15 for the purpose of creating housing for homeless youth.

We met for a small rally and speaker at Loring Park, near downtown Minneapolis. From the park the continger marched a couple blocks to 1118 Harmon Place, chanting "More homes less [no] cops!," "No blood for doughnuts "No blood for volleyballs" (referring to People's Park), etc. Literature about PP and TSP was handed out to almost 400 passersby. Once we reached the abandoned building representatives from ACT-UP and Up & Out of Poverty spoke about the history of the takeover, the police brutality suffered by those who were arrested, and the need for housing for homeless youth. From there we marched through downtown to the Minneapolis Star Tribune, the local paper, chanting "No more media suppression of cop aggression." After a short stop in their lobby we continued to City Hall and then we made a spirited return to the park through the financial shopping district during rush-hour traffic. Unfortunately, we were prevented from taking the march through the shopping malls but we had fun nevertheless.

Overall, the protest was not as radical and spirited and well-attended as we hoped, but we still had fun and we definitely showed our solidarity with the homeless and those fighting the pigs in Berkeley and New York. We feel the need for solidarity actions is vital to building local resistance and we encourage more solidarity actions in the future. Onward!

NOTE: This action was not necessarily organized or endorsed by any particular group, including Profane Existence. However, this action was planned on short notice by angry individuals. Some groups represented in the demonstration included Act-Up, House Youth Now, Minnesota Up and Out ot Poverty, RABI. and AWOL.

The intention of this communique is to inform those struggling and others concerned of our local solidarity action. If it is reproduced in any fashion or posted in a public place then its purpose will be best served. We would like to trade any information available concerning updates on the situation in both Tomkins Square Park and People's Park. —Fuck Shit Up! Profane Existence.



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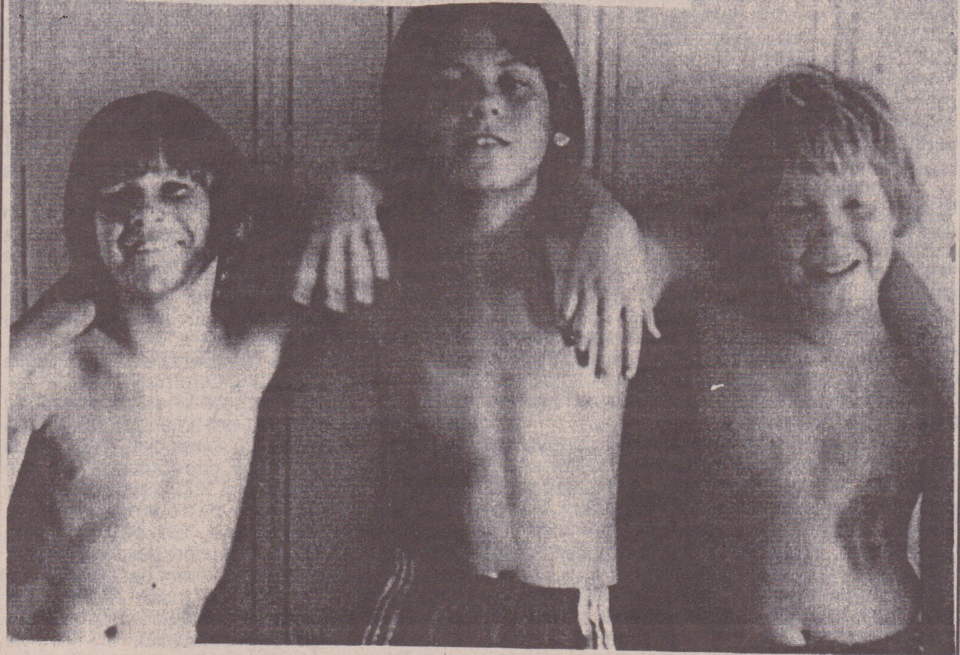

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DARK THRONE
BAPHOMET
IMPALER
GGFH
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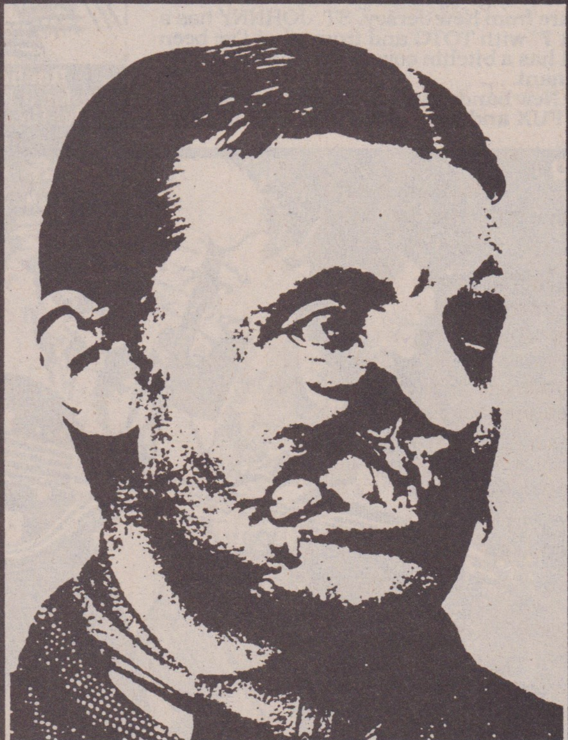
VITAL REMAINS



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Scene reports

CONNECTICUT

Due to the permanent closing of the Anthrax, things in CT have been somewhat slow. But the people who really want it to work make it work. So . . . . . DISMAY just headlined a scorching fest of frenzied youth at the Nightbreed in Norwalk. Along with GROUNDWORK, ANOTHER WALL, CAGE, and CHANGE, DISMAY put together a really fun show. All bands have demos available at Trash American Style.

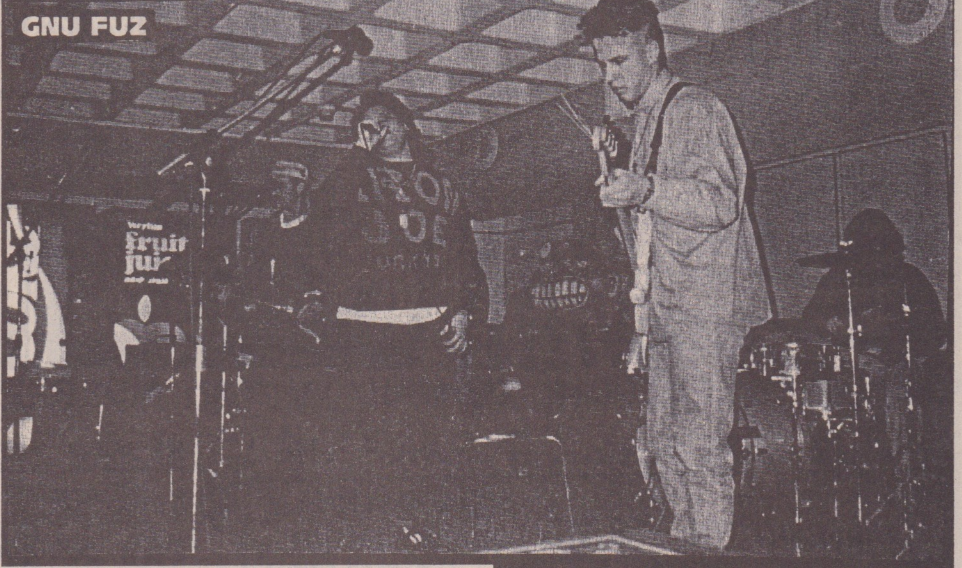
Yes, hardcore still lives, breathes and festers in CT but there is also a noisier alternative of music equally living, breathing and festering. The noisy pop sensation known as MONSTERLAND has signed to Rockville Records and a 7" is due in August. The second release following their Threshold/TPOS 7". MONSTERLAND will hopefully be on tour the second to last week of August. The thrashy psychedelic punk rock explosion called HED has just released 300 red vinyl and 700 plum vinyl singles with Mondo Psychotic Records. "Drool" is a scarier adventure in comparison to the last semi pop 7" "Zonk Screech Yowl Vavoom Crunch." HED will be playing in Danbury, CT and some shows in NYC. They are also planning some shows from D.C. up. See them. ONION has a dual release with CRISIS on Mondo Psychotic Records. The CRISIS single was pressed on purple vinyl and some on black too. ONION will be touring in August travelling to Boston, Rhode Island and then down to D.C. and Georgia. ONION will be playing with label mates FARSIDE and Karmic homeboys, SHELTER.

Death metal rockers from the Danbury area, PROFANATICA, have just released a deadly 7" on After World Records and will soon be doing a split flexi with CREAMATION who are from New Jersey. ST. JOHNNY has a debut 7" with TOTC and from what I've been told it has a bitchin cover. The music is really dissonant.

New bands include fuzzy acoustic band GNU FUX and loud power trio FREAKBABY and the almost all female hardcore type band called BAD DREAMHOUSE. All three bands will be releasing 7"s with Mondo Psychotic Records by the fall.

The notable performance aware goes to local masters of the visual: the BUNNYBRAINS. They've had a string of incredible shows. And might even have some vinyl soon.

All demos and records mentioned can be obtained through the mail from the greatest record store anywhere Trash American Style at 12 Mill Plain Rd., Danbury, CT 06811.


GNU FUZ

Rochester- Hello! I figured it was about time for a Rochester scene report. Unfortunately, the scene here seems to be at a low point right now. This is a shame since there are a lot of talented people here as shown by past and present bands. Many of you may recognize the names of now defunct Rochester bands such as HUNGER ARTIST, SOLUTION, NOXIOUS, and PRESSUREHEAD. Unfortunately, the current lack of consistent shows and general apathy discourages many people from keeping bands going. Anyway, there are people here who are doing things and they deserve your support. Write to them, interview them, get their demos and records, and check them out when they come to your town. You won't be disappointed.

Well, let's start off with the bands. BENT! have been around since 1988. They play a very powerful style of music that defies easy classification. Whatever you want to call it, it is great. A few comparisons that come to mind are Rudimentary Peni, Neurosis and old Black Sabbath. You may have heard them on that double 7" compilation that came out on Hippycore a while back. BENT! have a new EP out on Criminal Records that is mandatory listening. They have some old demos that you might still be able to get, so write to them. PO Box 18277/ Rochester, NY 14620.

BIG HAIR play insane funk-jazz-acid-thrash. They seem to be the only band that plays out regularly around here. Pretty intense and interesting stuff. They have a demo out that you can probably still get. PO Box 18277/ Rochester, NY 14618.

FUNK-U play a mix of funk, reggae, and punk. They have been around about a year and recently played a benefit gig on the beach. They might be in the studio and might be releasing some material someday. Maybe. Sorry, I don't have an address. Maybe next time.

TWISTED CRY FOR HELP is the band I play guitar in. We play mega-fast hardcore/thrash influenced by Void, Siege, Larm, etc. We have only played live once as of this writing, but we really want to play shows, parties, basements, garages, etc. in Buffalo and Rochester. Write us if you can help us out. We have released a 19 song demo and a split EP with the Celibate Commandos on Criminal Records. We are currently working on new, more powerful material. We might have another demo out this fall sometime. Write to us care of me or Criminal Records.

Zines: There seem to be a few here and there. I have no idea if another issue of the great Chicken McFanzine is going to come out. What's the story, Eric? Patrick, the vocalist from BENT!, had a zine called Pssst! (or something similar) a while back. I hear he's working on a new one, but I don't know the name. I did one issue of Cops Without Badges that completely sold out. I'm currently working on a new zine with my friend Roger Varela.

HED

pics: Crazy Colorusso

It is probably going to be called Letters From Prison. Look for it in the fall.

Shows: Not very many these days. Jazzberry's has punk shows every 6 months or so, it seems. There used to be shows in Rochester quite often, but things have changed.

Labels: The only one I know of is Criminal Records. They have released the BENT! EP, the TWISTED CRY FOR HELP/Celibate Commandos split EP, and a bunch of tapes by the likes of Sockeye, Platypus Scourge, and others. Criminal Records is run by Gary, the singer for TWISTED CRY FOR HELP. Make his day a happy one and send him a 29¢ stamp for a list of stuff he is selling. The two EPs are $3.00 each ppd. in the US/$4.00 ppd. world. 1131 Howard Rd. /Rochester, NY 14624.

Well, thats it. I know I probably left some stuff out. I'm very sorry. Don't get mad, just write me and let me know. Or write your own scene report. Feel free to keep me posted on what you are doing so maybe I can do another scene report. Rochester doesn't deserve to be overlooked in Punkland because we have a lot to offer. Take care and thanks for reading. Mike Gifford/109 Westland Ave./ Rochester, NY 14618. Thanks alot to Roger for his valuable help in putting this together.

Greetings from the city of brotherly love (ha-ha), probably the oldest intro-line in the book. Anyway my name is Brian and this is the first time I've ever written a scene report but since so much has happened here in the last eight to ten months that hasn't been mentioned, I figured I'd stop to tell everyone else about it. Especially since Philadelphia, for the past couple years, has been known for its lame ,if not totally dead scene. However there has been a renewed interest here in music and ideas of the people involved. There has been an explosion of new bands in the Philadelphia area including DIZRYTHMIA, RANDOM CHILDREN, INVID, FRACTURE, REFLECTOR HEAD, MAD PLANETS (now defunct) PRONETHEUS TRASHED and many bands now starting to play out like DOUBLE SNAPPY DOGS, and PUBLIC DESCENT. Plus the bands that have been around for awhile like THROTTLE, and LINES OF OPPRESSION. There have also been dozens of shows featuring local names with some of the bigger names.

INVID

DOUBLE SNAPPY DAYS

DIZRYTHMIA

pics: Brian Sokel

Way back in October RANDOM CHILDREN, and MAD PLANETS played at the Olde City arcade. This was one of the first shows featuring some of the new bands in Philly.

In November NAUSEA, F.O.D., and AT ALL COSTS played at Revival on third street. I heard it was a great show. Also in November SLAPSHOT, WRECKING CREW, and DARE TO DEFY were supposed to play at Revival but only DARE TO DEFY showed so EDGEWISE played with them. In December SHELTER (who recently have been staying in the area) played with LINES OF OPPRESSION at a warehouse show. DIZRYTHMIA was supposed to play this show but when the two other bands found out that if DIZRYTHMIA did play, they would not make as much money they kiked DIZRYTHMA off the bill. However, that is just what I heard so I can't say for sure that that is what happened.

In January KICKSTART T.V. hosted a benefit bash at the Climax Theatre on South Street. RANDOM CHILDREN, INVID, DIZRYTHMIA, and PROMETHEUS TRASHED played this show. This was the first all local show in Philly for awhile and it really brought people together for a good time. Also TOKEN ENTRY, DIRGE and T.O.C. played at Revival.

In February J.C. Dobbs on South Street, which really is the only place in Philly one can put on a decent show without dealing with asshole promoters, hosted Washington DC's own Jawbox, with DIZRYTHMIA, and RANDOM CHILDREN.

In March the "storm" hit. Drexel University put on a benefit show for a conscien-

THE EX ⑥ SERIES

Every two months of 1991 The Ex release a 7" record in a series of 6. All issues have a (social / political / musical) theme, and come with extras (posters, booklets, thingies) and surprises.

* Issue 6.1 (February) contains "Slimy toad" and "Jake's cake" by The Ex, a real Amsterdam scumbag, leaflets, and the cardboard singles box for the whole series.
* Issue 6.2 (April) contains the Kurdish songs "Millîtan" and "Çemê Rynê" by Brader Mûsîkî and The Ex, plus leaflets and a 24 page booklet about Kurdistan.
* Issue 6.3 (June) contains "She said" and our version of the Hungarian folk-song "Hidegen fújnak a szelek", leaflets about the Steunpunt Zetten (a support group against power-abuse in the relief work), and a poster.

Issue 6.4 will be out end of August, issue 6.5 in October, issue 6.6 in December.

Further on in the series there's gonna be collaborations with the Belgian comedians Kamagurka and Herr Seele, and possible themes such as the women's struggle, the Canadian natives, the European unification, is art art, the dance hausse, improvised jazz...

SUBSCRIPTIONS
All six issues home-sent for US$25 / £12 / DM38 / 700BF (including p&p). Pay by postal International Money Order (made payable in Dutch guilders!), or send well-concealed cash in an envelope (preferably registered) to the RALBöR address below. (Sorry, but it's far too expensive for us to accept giro- or bank-cheques.) Already bought some issues, and want to subscribe to the rest? Then pay the proportional amount of money. Don't forget to mention which issues you want! In the shops they cost US$4 / DM6 / £2.50 each. (Stray copies can be obtained by mail too, for the same price, incl. p&p.)

FURTHERMORE...
End of August SCRABBLING AT THE LOCK, a new album by The Ex & Tom Cora (cello-player in a.o. Skeleton Crew, Nimal, Curlew), containing 12 songs, will be released via RecRec Switzerland and Ex Records, on LP and CD. Available by mail from Ralbör for US$11 / DM20 / £6 / 400BF / ƒ23 (incl. p&p).
Also still available: Joggers & Smoggers DLP, Dead Fish 10", Stonestampers 7", Aural Guerrilla LP, and more.
Ask for our current catalogue (please include an IRC, thank you).

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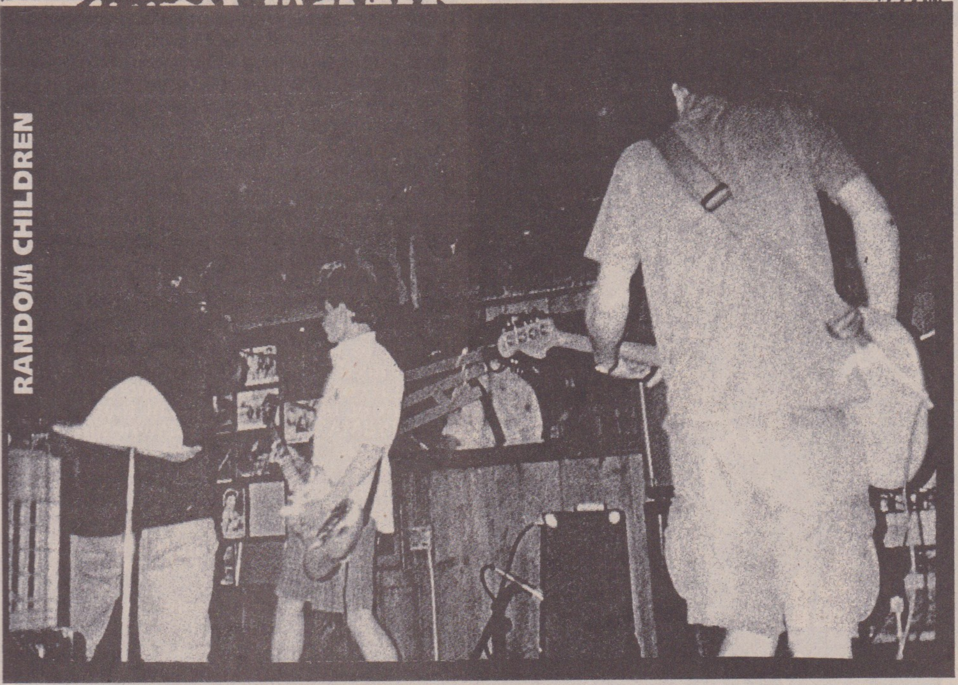


RANDOM CHILDREN

tious objector group. Washington DC's Fugazi played with RANDOM CHILDREN, and Youth Tsunami from New York. The band has ex-members of TOKEN ENTRY. 1600 people showed up, and things got pretty wild, at least no one died, (I use that loosely) All and all it was a success.

A show was put on in Frankfurt at the Knights of Columbus Hall. I missed it but I heard it was a lot of fun. DIZRYTHMIA, INVID, and REFLECTOR HEAD played this one.

In May Youth Tsunami, and STARKWEATHER played at J.C. Dobbs.

In June RANDOM CHILDREN, INVID, FRACTURE, and BOXING DAY (which contains ex-members of SHADES APART) played a show at J.C. Dobbs.

In July Elbohead Records held a benefit show at J.C. Dobbs. INVID, DIZRYTHMIA, FRACTURE, DOUBLE SNAPPY DOGS, and Guttersnipes from New Jersey played. Also CHUCH TREECE played at Revival to boost his new solo album. THE ACCUSED played at Revival, and ANTI-SEEN are playing at the RAVE RECORDS warehouse. Also Jawbox, and HELMET are playing at Rave.

Elbohead Records was formed in November by members of RANDOM CHILDREN. A split seven-inch of RANDOM CHILDREN and MAD PLANETS was released first. DIZRYTHNIA and GUTTERSNIPES have recently released a split seven-inch as well. RANDOM CHILDREN, FRACTURE and INVID will be released on seven-inch format in the near future, and then a twelve-inch Philadelphia sampler will be released.

Also two new Philly 'zines have shown up. Icky and Disaaray. I can only hope that they will be around for a long time to come.

Well, that's all I've got to say. However that does not mean that that is all that has been happening here. There is a "hard" scene here as well, a scene report which focuses on that scene was included in the 99 issue of MRR. Thanks a lot and for more information, or if bands are intrested in playing Philly, write to me.

Brian Sokel/ RANDOM CHILDREN/ Elbohead Records/ 206 Montgomery Ave/ Oreland PA, 19075

FRACTURE

Greetings from Louisville, Kentucky. The River City continues to be a hotbed of solid bands, covering a wide spectrum of styles and sounds. This comprehensive look at Summer 1991 should provide readers with an idea of what to look for from the best of the Bluegrass.

First of all, the club situation continues to be consistently inconsistent. The Zodiac closed late this past winter, and C.D. Graffiti's hasn't been doing shows the past few months. However, stalwart scene spot Tewligan's, now known as Snagilwet, has come to the rescue with a steady diet of matinees and all ages shows. If you come to Louisville to play, this will most likely be your best bet. For direct booking at Snagilwet, call Paul Curry at (502) 584-6241.

Now, on to the bands. All addresses, unless otherwise indicated, are in Louisville, Kentucky; all phone numbers are area code 502. Use these for correspondence and/or potential booking.

As you read this, KINGHORSE is taking their show on the road throughout the East, Midwest, and Southeast— from NY and FL to TX and Canada— so look for them in your area through early September. West coast dates are planned for the fall. The band is also currently writing new material for a second LP on Caroline Records. Expect a more straightforward, underproduced sound next time around. KINGHORSE/ 1029 Bardstown Rd./ zip code 40205/phone 458-1711.

BUSH LEAGUE is currently looking for a new drummer in order to support their just released 7" on Better Days Records. Another 7", also on BDR, is scheduled for sometime this fall. BUSH LEAGUE/ 2939 Grinstead Dr./ 40206 / 894-0716.

ENDPOINT has added bass player Kyle Noltemeyer to the lineup. Their debut cassette and a fairly recently released ENDPOINT/SUNSPRING split 7" are still available from Slamdek/ PO Box 43551/ 40253). The Conversion Records "In a Time of Hate" LP is out as well. ENDPOINT will also appear on a vegetarian compilation from Smorgasbord Records, which will be out soon. Look for a new album in the coming months. Look for the band in New Zealand sometime in December. ENDPOINT/ PO Box 6345/ 40206/ 451-2470.

SUNSPRING has added former ENDPOINT bassist Jason Hayden, and are planning to record a 7" for Slamdek sometime this September. They will be in the Midwest (KY to NE and KS) in August, and are planning on doing dates in the Southeast around Thanksgiving. A widespread, 20 day trek is in the works for around Christmas. Don't miss this energetic, powerful trio in your town. SUNSPRING/ PO Box 43551/ 40253/ 473-0068.

SLINT, which broke up in January, has begun to practice again. They aren't planning to play anytime soon, and when they do, they won't be playing any of the "Tweez" or "Spiderland", material. They are hoping to record (on Touch & Go ?) a new record by summer's end. Band members tell me the new record will be comparable to "Spiderland" in style. SLINT/ 5007 Old Federal Rd/

Scene reports

40207.

CRAIN is gearing up for the fall, hoping to record and release an LP. A four song 7" on Automatic Wreckords is still available from the band address. CRAIN's textured sound produces a powerful experience live, so don't miss them in the Midwest and Northeast over Christmas and in the spring. CRAIN/ 2568 Woodbourne Ave./ 40205/ 451-8873.

Over at Self Destruct Records (1901 Bainbridge Row Dr./ 40207), UNDERMINE is playing their bruising straightforward hardcore to raucous in-town audiences. The first SDR 7" is sold out for now and the "MY Wire" 7" is going fast— I'd hurry if you are interested. The band is preparing to record an LP on Self Destruct in August or September, so watch for it. UNDERMINE has already done weekend shows as far away as Wisconsin, and are interested in doing more as soon as possible. UNDERMINE/ 6906 Heatherwood Ct./ 40291/ 239-9549.

ERCHINT, a Sabbath-influenced hardcore outfit, has just added incredible new drummer Chico Godfrey. Their debut 7", a Self Destruct/Split records collaboration, is still available. A follow-up 7" on Self Destruct will be out this fall. ERCHINT is also looking to do some dates this fall throughout the East and Midwest. ERCHINT/ 2103 Camargo Rd./ 40207/ 897-2856. SPLIT records— same address.

pic: Breck Pipes

EVIL TWIN THEORY, a loud and eclectic pop outfit, is playing in New York City on August 17th. They are scheduled to record with Kramer producing, while they are there. Expect a 7" on Self Destruct in the fall. EVIL TWIN THEORY/ 1435 Rufer Ave./ 40204/ 581-0580.

DYBBUK has added ex-SOLUTION UNKNOWN singer Eric Schmidt on vocals, and are currently preparing for a September debut of their revamped sound. A 7" on Self Destruct is available in limited quantities, so move quickly to get a copy. A new 7" is in the works for October 1991. Those who enjoy hard-edged melodic stuff may find DYBBUK to their liking. Yeah, it is pronounced "dibbick"; lord knows it has been butchered in the past. DYBBUK/ 2402 Hayward Rd./ 40242/ 426-6424.

The INDIGNANT FEW have just finished recording a 7" for Better Days Records. A recently formed outfit with a late 70's-early 80's punk rock sound, the FEW are looking to season their sound by playing out a lot this summer and fall. INDIGNANT FEW/ 268 Pennsylvania Ave./ 40206/ 895-5975.

PRIMAL URGE, formerly known as LETTUCE PREY, have added new drummer Dave Taylor to the lineup. A Bad Brains/Primus influenced quartet, PRIMAL URGE is considering recording in the fall, and they haven't ruled out doing some out of town dates as well. PRIMAL URGE/ 2338 Payne St./ 40206/ 894-0662.

BIG WHEEL, ex-SQUIRRELBAIT frontman Peter Searcy's current band, is expecting a January 1992 release for their second LP, "Holiday Manor", on Mammoth Records. Expect tours in both the fall and winter. BIG WHEEL/ 7302 Wesboro Rd./ 40222.

SHUT OUT is finally playing out. A young hardcore outfit, SHUT OUT is still trying to gain live experience before making any recording plans. SHUT OUT/ 1336 Rufer Ave./ 40204/ 589-3278.

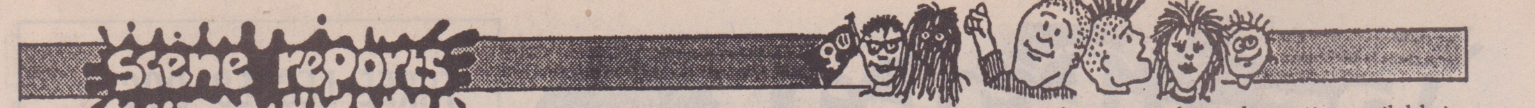
RAWHIDE, composed of ex-CEREBELLUM guitarist Breck and ex-SISTER SHANNON members Greta Ritcher and Dave Ernst, are hoping to record, once they locate a drummer.

RISING SHOTGUN is a summertime collaboration, including members of SLINT and local legend Brett Ralph. Straightforward rock n roll here.

Self Destruct Records, Slamdek, Automatic Wreckords, and Better Days Records are all in-town operations, mainly concentrating on local bands. In Louisville, these releases can be found at Ear X-Tacy Records and Better Days Records.

On the fanzine front: Positive Thoughts has changed its name to Engage, Disengage, Reengage. Issue #5 with Nation Of Ulysses and Burn will be out in September (6853 Green Meadow Circle/ 40207). And When There's Darkness #6, featuring Fugazi, Samiam, and Sunspring is now available ($2 to P.O. Box 132/ Buckner, KY./ 40010). Also, Yum! Yum! #5 is out now. Three words: food, punk, fun. (50 cents and a stamp to: 1919 Bonnycastle/ 40205).

That is the state of affairs for now, more or less. Please contact the bands for booking



and correspondence. For further information about anything in Louisville, contact me. I will get you in touch with the kind of band you are looking for, the club to play at, people to trade flyers with, etc. See you next report. Eric Schmidt/ 3906 Benje Way/ Louisville, KY 40241-1517.

Memphis, the birthplace of blues, rock and roll and rockabilly. The home of Elvis Presley, Stax, and Sun Studio. Unfortunately, Elvis is dead, Charlie Feathers is dying and Stax has been torn down in the name of progress. However, our floundering underground scene is still managing to keep its head above water. It's been awhile since we've touched base with anyone, so here's the lowdown for summer '91:

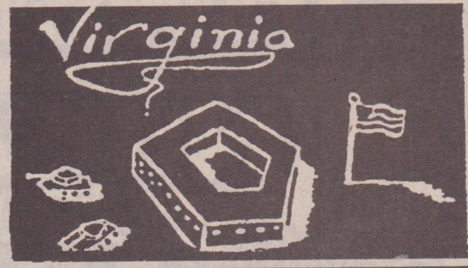
SOBERING CONSEQUENCES reportedly played their last show May 18. I'm confident however, that we'll be hearing more from these boys, by Oct if not sooner (for those of you who haven't attended a Memphis Halloween party, Oct 31 just isn't the same without SOBERING headlining a show). Their second 7" EP is still available from Truant Records (PO Box 42185/ Memphis TN 38104)... Punk rock band FAUST disappeared after putting out a few demos. I'm not too into what they were doing, but I did enjoy the uniqueness of the band- two singers, metal guitar, and heavy Crass influenced vocals made for an interesting show. Female vocalist Melanie is now fronting THE UNEMPLOYED. Not much has been heard from RAID since they released their "Words of War" EP (available from Hardline Records) last fall. They've been playing almost exclusively hardline shows with other local straightedge bands MONKEYWRENCH, PUREBLOOD, and RECOIL. RAID and PURE BLOOD also opened up for Danzig proteges Kinghorse this spring. The SE/Hardline groups have become vocal in local animal rights and pro-life groups. Although I don't agree with some of their ideals, I respect these guys for their willingness to get involved. I just wish they were as dedicated to human rights as they are animal rights... MAN WITH GUN LIVES HERE (formerly DIE CAST SYSTEM) have played a few good shows, mainly at the Edge skateboard park and at Psychoskate III... PEZZ, a great mix of melodic HC, punk, and ska have a demo out on their own "Day Late and a Dollar Short" label (available thru' Truant) that's definitely worth checking out... The TAINTSKINS (formerly PRIVATE WAR) released a demo last year and have since gone through two vocalists. With or without lyrics they still sound great! Their tape is available from Paul MacIntosh (562 S. Edgewood, Memphis 38104)...The GRIFTERS are one of my favorite bands this year. Under the name A BAND CALLED BUD they've released a demo and flexi, then as the GRIFTERS two 7" EPs. All are available from Doink Records (1572 Overton Park #11, Memphis 38112). Check 'em out! Other news- The PAINKILLERS have recorded material for a 7" which should be released thru SFTRI this summer... The PANTHER BURNS have relocated to Europe... Lydia Lunch just finished recording a new LP here at Easley Studios... Little Rock's TRUSTY have an LP out on Truant.

Clubwise, it's the same old sob story. The Antenna Club (1588 Madison, call Fletcher at (901)-323-5443 for booking, (901)-276-4052 for a weekly schedule) is still going strong. Fugazi played to a capacity (400) crowd in May, most all ages shows draw 30-100. Rumor has it though, that all ages shows will end if those crazy punk rock kids don't quit defacing that all too pretty exterior of the club with spraypaint. Isn't that a little harsh? I thought that's what punk rock is all about- funny haircuts and bad grafitti. Since MGT upgraded the club with new toilet seats in the ladies room they've got this new image to maintain... The New Daisy Theater (300 Beale St, 901-525-8979) has been bringing in acts like Sonic Youth and the Replacements...616 (600 Marshall, 901-526-6552) is a bad place to play or even see a band. It's a disco, "as close to NY as you can get in Memphis". No thanks. If you want to play to a meatmarket crowd, call... The Epicenter Lounge (formerly Loose End, 383 N Second, 901-529-0852) is my favorite bar. It's in a cool part of downtown, is about the size of my livingroom, and has a good variety of beer on hand. Always a cool place to hang out Fri-Sat nite... Buddy from Nation o~ Sheep zine has been booking shows at Eurodisco Zot (338 S Front, 901-521-1377). I like the bartenders there, but I don't dance to Depeche Mode, so... Supposedly Tippitina's of New Orleans are opening a Memphis branch on Beale St. I hope there's truth to the rumor- this town could use new blood!

There are four fanzines that I know of currently operating out of Memphis. Nation of Sheep is put out by Buddy of Decadence Manor (1655 Madison Ave, Memphis 38104), it's an anarchist zine of sorts and I believe is on #3... A new issue of Kreature Comforts should be available soon from Sherman Willmott (1916 Madison Ave, Memphis 38104). KC is always a cool blend of the finer side of the 70's and 90's, and Sherm and Eric's commentaries on the, not always happening Memphis scene are well worth reading... Eric Friedl's Wipeout (1916 Madison Ave, Memphis 38104) has a great Jesus Lizard review and includes tons of info on the Memphis and Boston scenes... The latest Truant (available from Nic and Marv at PO Box 42185, Memphis 38104) comes complete with a flexi of area bands, including PEZZ, TRUSTY, SOBERING, and more. This zine and flexi serve as a great introduction to the Memphis scene, so if you're curious order now!

Store-wise, Ron at Cheapskates (1576 Getwell, 901-744-1312) carries a great assortment of skateboards. He also stocks a good selection of hardcore on vinyl... Shansri-La (1916 Madison, 901-274-1916) is the definitive record shop in town. Sherm stocks just about everything alternative available in vinyl or cd format... I still work at Memphis Comics (665 S Highland, 901-452-1304). We carry all mainstream and most underground comix and have a decent amount of used vinyl. Stop by if you're in town.

If anyone's planning to play here or just drive thru, feel free to contact me at 1861 Poplar #3, Memphis 38104. Also thanx to Alec Mooney for help with this report.
Destroy Reality! Andria Lisle



Hi, it's Craig again! First off I have to clarify a mistake I made in my last scene report. In the VA scene report in the July 1991 issue of MRR (#98) I made a false statement and may have given the impression that the record store called Skinnies was out of business. Skinnies is very much still in business and going strong, their past problems are behind them and they are growing better than ever. Local bands with music, as well as record distributors, I urge you to get in contact with Steve at Skinnies, their address is 814 West 21st Street/ Norfolk, VA 23517. Since the last scene report no one has written to tell me about new things or to complain that I left something out, so either I covered things well or most people just don't give a fuck (which would not surprise me at all!). On with what's happening:

Lifeline Records is a new label being started by Justin, the bass player of CASE CLOSED (who have just changed their name to SHADOWMAN). The first release will be a 7" compilation of VA bands. Also watch out for a 7" compilation on New Direction Records which will have a VA band featured on it. TRIAL BY JURY, who I mentioned in the last report now have t-shirts available, they are $6.50, and their demo is still available for $3, this is also a good band to interview for all you doing zines out there. Write to Craig M. at: 15 Hatteras Landing/ Hampton VA 23669. HGUAL from Mannasas, VA have an LP coming out on Skene! Records and they are looking to play out everywhere, so get in touch with them at: Jahn S./ 7503 Campbell Ct./ Mannasas, VA 22110. They are planning to relocate to Richmond in late August so I will try and have their new address soon. A new recording only band around is MAYDAY, they are like Ministry gone hardcore, with cool lyrics on veganism, etc. They have already recorded their first demo, write to Lance to see how much it is: 4444 Chesapeake Street/ N.W. Washington D.C. 20016. By the time you read this, the FOUR WALLS FALLING 12" EP will be out, this is an excellent release and I urge you all to pick it up. THINK is a new band out of Richmond, that is made up of members of OPPOSITION and TAKEDOWN. They should be playing their first show very soon.

A new band from Newport News is SPOON, which features members of AS IT STANDS, DEVICE, and TRIAL BY JURY. Self described by their guitar player as emo/funk/hardcore, they should be interesting. Contrary to what I said last time, FALSE SACRAMENT has recorded a demo, it has 8 songs of mind -shattering madness. They are beginning to play out, so watch for them on the east coast, they are one of the more original bands going nowadays. The hardcore club in Hampton closed, but I've heard that the same group of people is trying to get a club going in Newport News, good luck guys! A new zine being done by Mike McCan should be out

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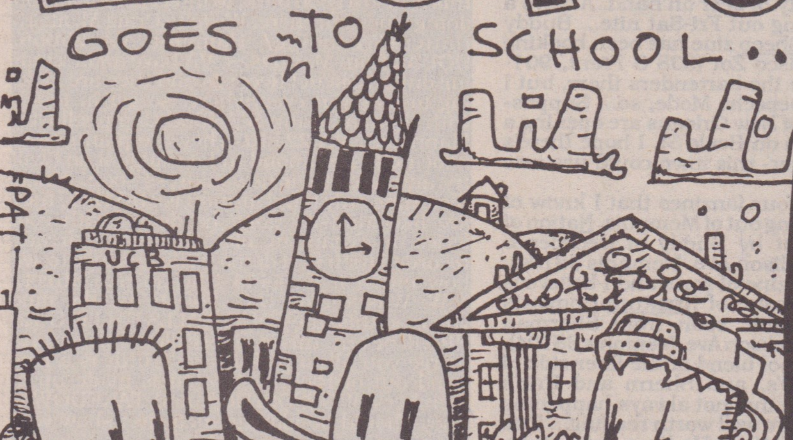

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TRIAL BY JURY

in the near future, it is called The Underlying Truth and will have interviews with EDGE-WISE, UPFRONT, NAKED ANGELS, and BATTERY. I'll give you the address next time when it is closer to coming out. The Peppermint Beach Club had Fugazi not long ago, hopefully they will do more hardcore shows in the future. One of VA's best bands finally has some vinyl out. AVAIL has recorded a 7" featuring the old line-up that is out now on Sunspot Records, the new line up will have vinyl out soon. Sunspot is a VA record label that has put out the AVAIL 7" and the ORDEAL 7", their next release is a SHADES APART 12". Their address is: P.O. Box 7453/ Arlington, VA 22207. In the last bit of band news, I can tell you that the STEP ASIDE 7" is out now, and it is excellent, check it out!

In more political news, VA Governor Wilder and Senator Robb are having many public arguments involving accusations of taping of each other's phone conversations. Another blow to the Democrats in '92. Recently, the VA military academy won a court case and now has the legal right to exclude women from joining. Local politicians and planners are beginning to unveil plans on how to keep the peace in the labor day Laborfest '91. The cops on every corner and overbearing security last year didn't go over with me or the other 50,000 or so people that attended the "festival." Norfolk State University is taking a bigger role in things this year which should be a step in the right direction. Oh yeah, Chesapeake police chief Ian Shipley is spearheading the local "war on drugs," targeting the inner city areas where drug sales are most abundant. To me, this goes along with the nation wide policy and solves just about zero in the problem.

Well, it was a short visit, but hopefully a more informing one, I extended out to cover more northern VA bands this time because not that much has happened around here lately. Once again, if I have left anyone out or want to tell me about things for the future reports, please write: Craig H./ 1500 Hazel Ave., Chesapeake, VA 23325.

AVAIL

GEORGIA

Hello From the Coast of Georgia/South Carolina.

My name is Scott Corkern and I did bookings in a place called Pheobie's in Savannah. It's been almost two years since there has been a scene report from down this way. Mainly because NOTHING HAS BEEN GOING ON. Recently there has been some murmurings as if something is about to bust loose and turbo charge the old scene. I am writing this to let you know who the new bands are and where they are taking the scene.

First a brief history from when Pheobie's blew up, then I'll get into the turbo happening. It was after the Agnostic Front show, all of the toilets in the place smashed by Skinheads (the Venue already sold to the Moose lodge), in a desperate attempt to keep the scene together we started throwing shows in the old Victorian house where the now defunct HIS BOY ELROY lived. We did about four shows (it's a big house). with BAZOOKA JOE, BEDLAM HOUR, PORN ORCHARD and HIS BOY ELROY. We didn't have any problem from the police due to the ethnic nature of the neighborhood. Eventually everything that could be stolen was stolen. People even clawed their way through sheet rock walls to get to areas of the house that were locked up. This and the friction that was developing among everyone made it more trouble than it was worth to continue.

Then HIS BOY got the Korean owners of a strip club on Bay street to let the band come in and play. They let all the art students paint on the wall and called it the Gallery. Every one missed having shows so much that there were over three hundred people in the club (capacity 75) for the first two or three weekends.The trouble was that the moron Merv that was booking put in all of these jangle pop and hippy bands (with only an occasional DEAD ELVIS, FLAT DUO JETS, SKIN POPS, and ANTISEEN). As it developed they only had these lame hippy bands and the only people hanging out were south Georgia Nazi Skinheads. It's not like you could come for the crowd and the music sucked , or come for the music but the crowd was kemo-kiddies (that's spelled MO-RON). It just sucked It all sucked. Then, not even the skinheads would come in because they hated the Koreans who ran the place. The last show really sucked. It was my old band BIFF BOGUS AND THE FUCKUPS. We were playing free for tips and got drunk, slammin' beer from all our tip money. I got my left orbit broken (skull fracture city) by a mag light- wielding bouncer from the redneck disco Hollywood's next door and then the Savannah Police Department (S.P.u D.s) roughed me up for messing with their tipping customers.

Enough history. The bands that are active now are ROY G BIV. They formed out of the car wreck of a band that was HIS BOY ELROY. I think they are the second band to use this name (the first having been from somewhere else and broken up) .They do their own brand of punk edge, early eighties, new wave with angst-o-plenty. ROUGES GALLERY has got to be the best Gothic skater-core band in all south Georgia. Contact Andrew (912) 233-3591 or Victoria (912) 355-7314. Premiering with ROGUES GALLERY was DEAD MONSTERS. They had a droning Cocteau Twins like sound but I think they will eventu-

ally be better than that. As of now they are not playing around but may be back in another form later this year. SNOUT is the Savannah hillbilly rockabilly punk-a-billy funk-a-billy thang. They do a wonderful cover version of King Tut. Contact Dino (912)-354-6965. EROCK TRIO basic blues based music. They play real often as a Blues cover band but their original gigs are as funky as white boys can get. I like it. Plus, Erock Eric (912) 232-7036) is the person responsible for sneaking SPO-IT's into the Crossroads Blues bar for their Savannah bar Premier (and he lost his job over the gig). The big noise in the Painted Corpse city is SPO-IT'S. The name is a contraction of Serial Poets. We played the Savannah Drunk Fest St. Patrick's day March 17th on the streets acoustically. Noting that it was also the birthday of that great American John Wayne Gacy we made up these Happy Birthday John Wayne Crawlspace clown shirts. We also did the now legendary Crossroads gig. We packed the dump with more beer swilling "future Alcoholics of America" than morons at an R.E.M. show. The owner was screaming at Eric to unplug us during E. Jason's fine rendition of "his friends call him Rock" a happy little piece of theater/music about a security guard who comes home, rapes, kills his wife and little daughter then sodomizes his wife's corpse ("bout the same . Never was much of a lay") before suicide. Well, I was doing beating and gunshot sounds with my axe handle right in front of the plug. The whole thing is availible on video 20$, or on tape 5$, Scott Corkern/ Box 5340/ Hilton Head Island, SC 29938. We're going to be playing the Lofty Aspirations Experimental Music Festival in Pittsburgh August 13th , day two with Carolina Rainbow, and the Haters. After that we are going to be touring to New York. Call or write if you can help us with bookings. Myself, I am doing Turbo Video Zine. I am interested in your 8mm Video or VHS stories of sex and violence which occurred in your life, real sex or violence, or any of the regular band type stuff. I will put out just about anything and I pay royalties. Issue #1 is out, Southern Culture on the Skids, Hazel Adkins, GG Allen's first interview out of prison. Plus much much more. Issue #2 will be out soon with SPO-IT'S, SNOUT, ROGUES GALLERY, Flat Duo Jets (with dexter false suicide alert arrest), GG Allen, and more. I promote spoken word gigs locally. I will look at promoting anything that is not regular genre music. A SASE will get you a catalog and neat stickers + other free stuff.

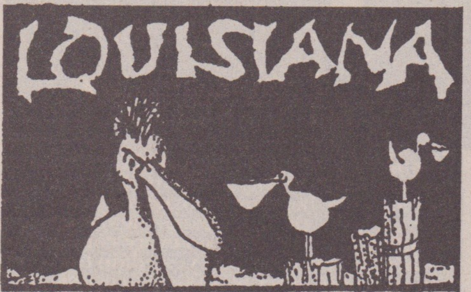
Also, myself and E. Jason are doing a free music and literature mag. called Kultur. It is regional for the Savannah area but we will do reviews of anything that we are sent. First issue will be out Aug. 23rd. We fill up the issue with free ads for underground records/ 'zines, etc. Send in some promo stuff and if we have the space at press time we will print it.

Today there are three venues which do shows. I wouldn't try to get a gig at any of them by being "hardercore than thou" in your demo. The best one is Veracruz. Contact Laura Were (912) 233-6873. They had Dirt play from Atlanta. The second in descending order is the Sun. Fugazi played there recently. Its more like a corrugated wine-sippin', suit-wearin' place than a real persons club but they do event shows on occasion. The contact is Ivan (Halcyon days) at Standard Records (912) 234-0223. The third and the long shot is Congress Street Station (912) 233-2259. They have done Flat Duo Jets, Dread Zeppelin, Elvis Hitler, and 24-7- Spyz. If you got a slick press kit, go for it! They do play the locals on Tuesday. Usually CSS is the worst god awful music in the "free world". Die by the thousands....

Scott Corkern/ Box 5340 / Hilton Head Island, SC 29938

SPO-ITS

pic: Scott Cameron



Pro-choice rally

Hey Folx! Before I go onto the music, I'd like to hit on a little local politics. The anti-war effort here was weak and unstable. There were a lot of well intentioned individuals. but not enough was actually done. This also seemed to be the case with the new abortion law. Louisiana Legislature just banned abortions throughout the state, except to save the life of the mother or to end pregnancies resulting from rape or incest. And ,as if that isn't enough, the rape victim must have consulted a doctor within five days of the rape and report to the police within seven days. Anyone performing the abortion can get up to ten years in prison and up to a $100,000 fine. Louisiana also recently set a legal precedent that allows religious healing instead of medicine for juveniles. In other words, the parent may neglect to seek medical help for a child and not have to worry about negligence charges when the child dies. We also remain the second worst,education state in the nation and have the second highest per capita crime rate. Racism, sexism, and homophobia still run rampant here, but we're working on it.

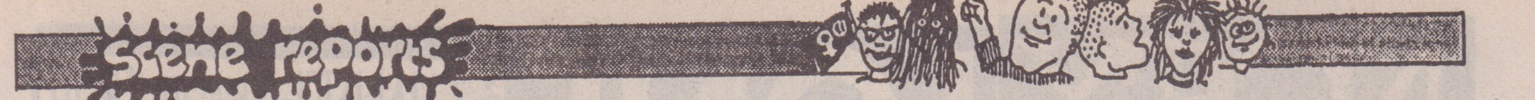
Oh well, on to the music. The music scene is divided here in New Orleans. There are two equally active factions that operate in the city. I can't be completely non-biased, but I'll give it my best shot. Frontline Records/ productions seems to be the center of activity for a large portion of the "scene". They have put out a New Orleans Scene 7" compilation with THE DETRIMENTZ, SLUGZ, SOILENT GREEN, and S.I.K. The seven inch is $4.50ppd through Frontline Records (P.O. Box 903/ Chalmette, LA 70044-0903). They will also be releasing THE DETRIMENTZ 7" sometime in December. If you're into "old style" New York hardcore you should enjoy the Frontline products and bands. Frontline also books the more mainstream hardcore concerts in town, so bands with contracts can contact them through the above address.

On the other side of the spectrum are bands like BURN VERSION. These guys play a tight, energetic set of blazin' tunes that stick in your head.

The best description I can give is Jawbreaker meets the Fluid. These guys are taking a break at the present time, so I don't have an address available.

FIDDLEHEAD is a brand new band who've been hiding out in a garage practicing lately. I'm not sure what to expect, but from what I've overheard they should be a band to watch. No address on these guys either, sorry. PSYCHO-A-GO-GO (ex ACID BATH) just started playing out again with a set that reminds me of early eighties straight-forward punk. REVAL are an alternative band with a real interest in the D.I.Y. ethic. They help keep a little diversity in the music scene here.

The SUBTONICS are a blast from the past. They play late seventies punk with an attitude. They've been playing out a lot recently and hopefully will continue to do so. In case you're wondering, SQUINT has broken up after a brief yet magical burst of activity.



We will be reforming under the name FURNITURE with some new members. You can contact us through my address at the end of this thing.

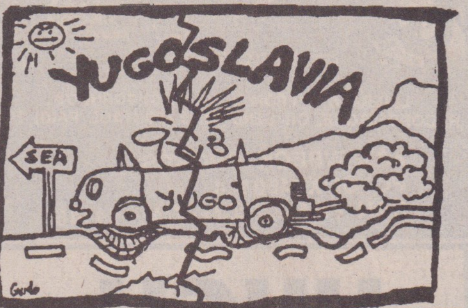
There are two places of interest in the city. The first is a cool record store called Underground Sounds that deals strictly with independent labels. They have weird hours but can be contacted through Reed (735 Octavia St./New Orleans, LA 70115/ (504) 897-9030). Another hella punk landmark is the Abstract Bookstore and Cafe. This is where we've been booking most of our upcoming shows. It's always all-ages and usually lots of fun. During the summer months, bands can get in touch with Tom Hopkins/ 320 E. William David/ Metairie, LA 70005), Ed Goyette/ 4119 Dryades St. #A/ New Orleans, LA 70115), or myself for booking. The addresses may change so we'll try to keep you updated.

Last but not least is our 'zine, Vienna Sausage. The first issue is sold out but the second one should be out soon. Orders or contributions can be sent to Robert Nemeth(1621 Newport Pl. Apt. 17/ Kenner, LA 70065). That's about it for now, sorry if I excluded anyone. I'll try to churn these things out regularly to keep everyone posted. Feel free to communicate with any one of us anytime. Love, strength, hope. Erick Furniture/ 3453 W. Loyol Dr./ Kenner, LA 70065/ (504) 469-1950).

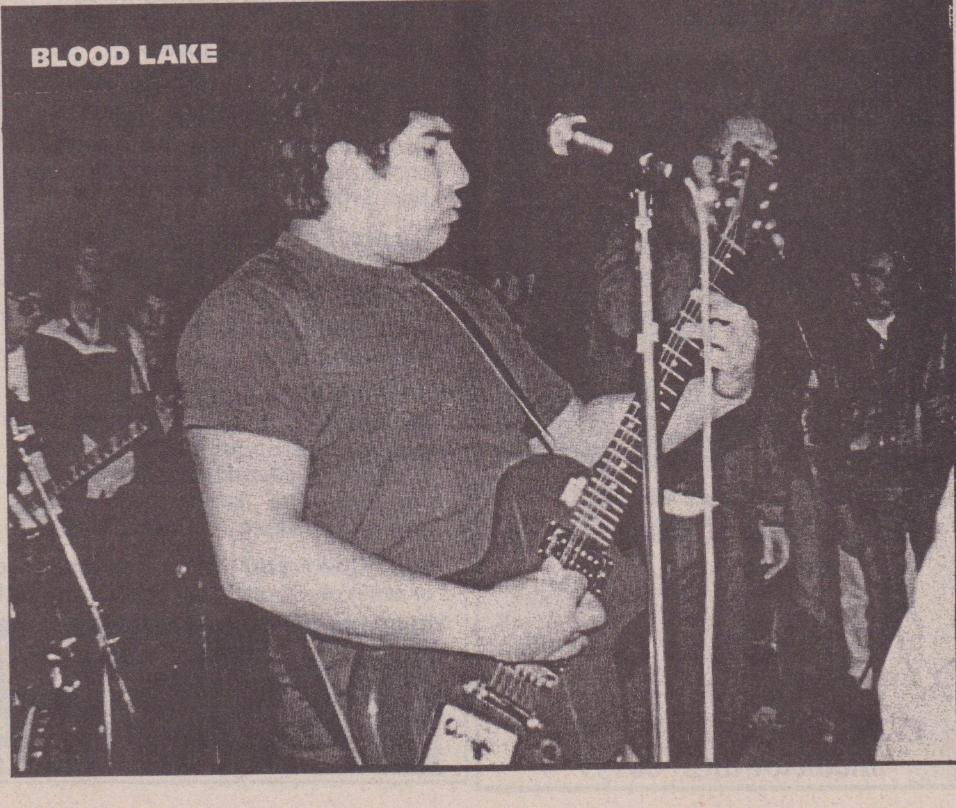
Last minute realization: a large portion of the hardcore community will have left by the end of the summer, leaving a handful of us to fend for ourselves. The above addresses will definitely have changed by the end of August. Keep an eye open for a new booking address in the Book Your Own Tour section of this here fine publication. Thanx.

Hello from San Diego. There's only one place that does all ages shows, it's called The Che Cafe. The rest are held in garages, backyards and parties. Any other shows are held at clubs such as Soma, Casbah and Spirit who are all in it for the money. Especially Soma, taking advantage of the bands and using the money for his drug habit. As much as possible, avoid these places, they have nothing to do with the DIY spirit. Bands, there is HOUSE OF SUFFERING, with three ex-members of AMENITY. They have a new hard moshing singer, they rock it. H.O.S/ 1266 Finch Place/ Chula Vista, CA 92011. BRAIN TOURNIQUET played some shows and then the singer took a shit on me. Cory got his ass brutally bodyslammed at one show and no one did anything about it. They also have a split tape with SLUG for $2.50. HESCHER broke up and that's too bad because they used to make us happy. Their singer is in a new band called NAPO, some more tasty shit. SHORT LIVED kicked their drummer out of the band, the bastard did put out their 12", what a payback. DRIVE LIKE JEHU don't spit at you, but they make your eyes blink. they have ex- members of FIRST OFFENSE and CONSERVATIVE ITCH. CROSSED OUT are planning on recording their 7" soon, they have a demo. They are faster than a madman beating off. Reach them at Box 2812/ Leucadia, CA 92034. PLASTICMAN played some shows and smoked some dope. They kicked Chuck Vermin out, filling in is Bobby of DOGBOY. It was all a blur. SLUG made up some songs and recorded for a split flexi with BRAIN TOURNIQUET, but they said the word "fuck" and Evatone won't press it. Chris Squire of UNIT-UNIT now plays for them. LOADER is a truly fucking wonderful new band and everyone else can just give up now. Dustin (clown) can be seen singing for them as he did in LITTLE BUNNY FOO- FOO. FISHWIFE got me pregnant, but KNUCKLE HEAD got me an abortion. Upon recording a new song for a Very Small Records compilation. TIT WRENCH were drawn into the love of light (violet), they now live in the island of Mota and do nothing, POBox 8623/ Chula Vista/ CA 92012. You can also get some wonderful records off that address like Cringer's, both of AMENITY's, BARNEY LOVE, etc. OUTWARD surfaces for one last and Ron stepped in some dog shit, they were good as always. DISFUNCTION has changed their name to FLEE and will continue too, it seems that every time they have a singer they change their name. they can be seen cruising El Cajon blvd, scouting for a new female frontpiece, after using the Parral brothers (both in HESCHER) like toilet paper. BLIND JUSTICE just came out with a 7", what a bunch of goofs, 4359 Cherokee Ave #C/ San Diego, CA 92104. Their drummer also took over JFS production. Notice: If Joel Wing is ever seen in San Diego again, he's to be tarred and feathered, then fucked. HEROIN is trying to set up a little tour with BRAIN T. in August, but not having too much success. They also have a new 7" on Downside Records, it's about personal history and nothingness. CAGED is a fairly new band with the Nelson look-alike twins of DRIFT fame, they're rads though. EXCELLENT COVERS plays excellent covers, all straight edge though. STRUGGLE is recording for their Vinyl Communications 7', they'll also be on an Ebullition compilation that's coming soon, (619) 581- 0127, call them for surgery. The new arsonist, END OF THE LINE, can't get shows in San Diego because they just torched the Spirit a month ago. Their junkie singer (new one) stabbed two people in the parking lot after they played in San Jose. Call them (619) 270-5031 or write them at 4562 Sauk Ave/ San Diego, CA 92117...you can also ask them about addresses and phone numbers of other bands. BLOOD LAKE has been on a rampage. These bands are the only one worth mentioning in San Diego, they all have the DIY spirit, all the others can get lost, since everything is handed to them on a silver platter. Oh, before I forget, someone mentioned the greatest thing that happened in San Diego. THE SPRUNG MONKEYS, they are most influential according to a friend. They've got the biggest dicks and the raddest girlfriends.

Zines, there's not much, except for the old ones like Bat'zine and JFS, I heard the Bat'zine is going all out on its last issue, with a flexi and all interviews with all Diego bands. Another zine called Hindered is one that works. Oh yeah, there's the Pit Patrol's Journal, it teaches you about moshing and pit consciousness, I heard they even teach you how to cook rice, the punk rock way. I think their address is PO Box 711962/ San Diego, CA 92171. Besides all that, San Diego has nothing else to offer, people only hang out at friend's houses. Touring bands, if you've never been to Seaworld, nows your chance, hey, we'll even help you sneak in. If you want to play down here contact the Pit Patrol, I heard the makers have some connections on shows. Well, that's about all I got to say, if you didn't like this report, you can just fuck off, because this is the real scene we got down here. Adios, Lam le of Clairemont/ San Diego, CA.



Well, starting from the north of Yugoslavia, the republic of Slovenia seemed to be leading the Punk/HC movement from the beginning, but at the moment is finding itself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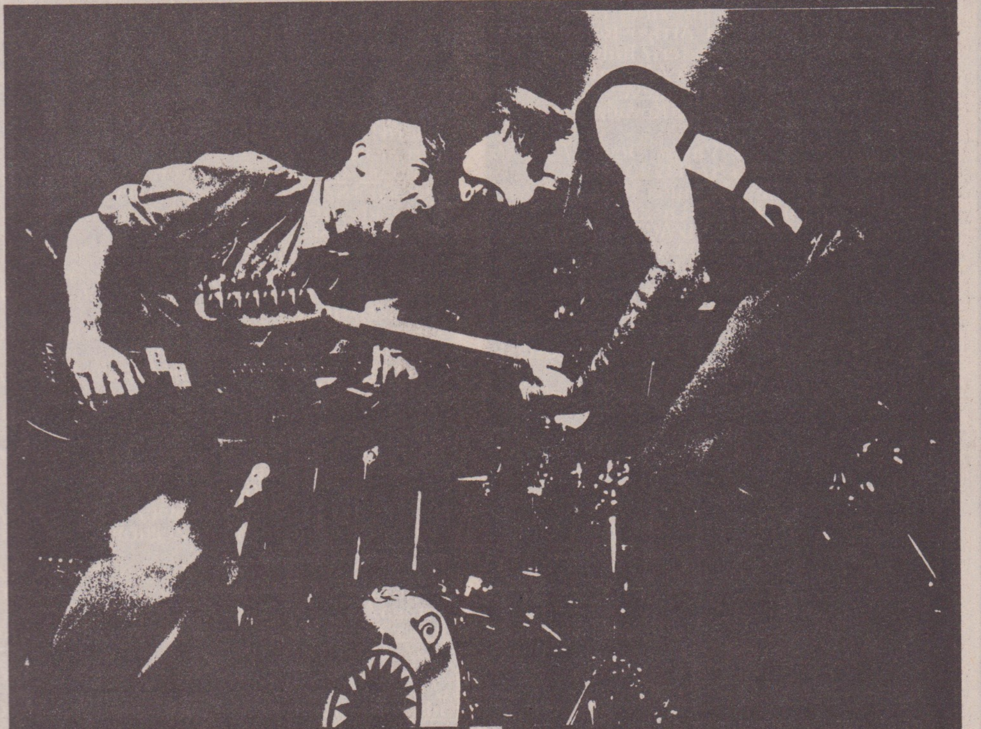
John Brown Anti-Klan Committee, 220-9th St.#443, San Francisco, CA 94103



in a crisis. The scene is not any more concentrated in Lubiana (the capital of Slovenia), but in the province. POLSKA MALCA is a HC crossover band who released an LP last year. Now the voices say they quarelled within the band and they split up, but this rumor doesn't seem too much reliable to me as they've been going on for quite a long time and now they finally reached the status they always deserved. Another band with growing popularity is STRELMIKOFF. They have 12" and 7" singles and are very Big Black influenced. Surely, they're one of the most powerful bands around. IT'S NOT FOR SALE is a melodic band. Their first vinyl release Nikdar Nazai EP which brings their melodic, Ami HC style to the audience. The band is actually working on their first LP. CENTBR ZA DEHUMANIZACIJO is another group with such a long history. They're around since '84, though bands' members were playing in other punk bands during the early eighties. Their music might be described as industrial post punk/HC and could be reached on two 7"s and one 12". PHONE BOX VANADALS are a hard and powerful post-hardcore, with mini LP out entitled Damned Die Hard, published for Blind Dog Records from Zagreb. SMOKE 57 is a very new and young band which plays grind-core and has a few songs on various compilation tapes. Finally, one of the long standing bands within Ljubljana's HC scene QUOD MASSACRE is going to release the LP very soon. The band broke up several times, but it seems they're indestructible. The next republic is Croatia. The main scene there is situated in the capital of republic Zagreb, The oldest band there seems to be SEXA. Their music is dark and powerful, a mixture of new wave, post-punk, hardcore, noise and who knows what else. They have a few cassettes and an LP out. Another old band is PATARENI (noise, grind-core). The band has put out an infinity of 7 inch s, the most of them in form plit EP's with other bands l Cunt, 7 M.O.N, U.B.R, A, STRES DRVZANEGA, RATA, etc.) STUDENI DENI has a vinyl release out and now is waiting for LP. They are a bit softer of all the bands I mentioned, but still worth attention. MOTUS plays melodic HC and has its first LP out on Sacro Egoismo Records, aside the appearance on a compilation LP ZG Noise_Forces. SKOL is another old punk band which reformed a few years ago and published an LP for Listen Loudest Records. Their style is very complex and depressive punk-core with strange lyrics. GREGOR SAMSA are playing garage punk. They released several demo tapes and self-financed their own EP which came out this winter, with the addition of the second guitarist. SATAN PANONSKI is a singer who gigs around with his band and has an LP published two years ago, again for Listen Loudest Records. He has a very interesting personal story on his back and more than 10 years spent in madhouse. APATRIDI is band from a small town in province. Anarcho/old-punk should be the definition of their music style. Very original and authentic punk band with two demo tapes released in 1990. Their fellow-citizens MARRIED BODY are much harder and somehow alike more popular SEXA I mentioned before. They should have a 12" out soon. LET 3 comes from Rijeka and its bassist is one of the protagonists of the first punk wave in Yugoslavia. They have an excellent LP with the second in the way. Probably the most popular punk band within the country is K.U.D. IDIJOTI with their emotional, energetic and raw punk rock sound and funny lyrics. Their releases include 3 EP's, 2 LP's and several tapes. Surely the best live band.

RUMPLISTINKI is quite new and promising band oriented to new wave. They have very tight sound and two demo tapes on their back, momentarily waiting for the release of EP. BEZ OGRANICENJA is to me the best punk band for miles around. They include the singer of some legendary punk formations and also play some of the old songs by his previous band S.D.K. Strong punk sound with very critical lyrics. WITCHES are playing very strange rhythmic music and have totally queer attitude. Their shows are unforgettable events as well as the music itself. Republic of Serbia: it seems that the best bands there are situated in the northern (more developed) parts of the country. One of them is BOYE, initially an all-girl band what has changed as years were passing. Very melodic and interesting style in the middle of rock, punk and new wave. New LP is out these days. VRISAK GENERACIJE is the oldest HC band in those parts. They still have no vinyl releases, but appeared on a few cassette compilations, as well as on video. The style is melodic HC/Oi which brought 'em quite large following. OBOJENI PROGRAM is one of the most original bands absolutely. It's hard to describe their music, but they're about emotional new wave with male/female vocals combination + lots of energy as well. FLOUREL TACKAS are playing very melodic punk rock and are an excellent band, though their popularity is not that great. DEAD IDEAS is very young band, grew up on the ashes of LOBOTOMIIA. Their music is melodic hardcore with no vinyl releases to date. Another young band EX-CESS (oi/punk) is going to publish an EP soon, aside demo and compilation tapes they featured. LIBERATORS come from a small town in the province, but have a real long story of existance--they finally released an EP last year. The style is punk rock with queer lyrics. The favorite band to most of punks there around is KBO! They're playing since '82. and after few line up changes they found themselves as a trio. The first LP came out for Wipe Out Records from Greece, while the second and third (forthcoming) one are published for Start Today Recorde (new Yugoslavian label). Don't miss their emotional & melodic punk/HC stuff! MIZANTROPIJA (crossover/HC), formerly ETIOPIA, are developing themselvelves in a really nice manner and seems they finally grown up. In their lyrics is present a criticism towards politics and problems we're surrounded with in this perfect world. NAPRED U PROSLOST is post-punk/hardcore band with interesting texts and curious song structures. They have numerous demo tapes out and two LPs published during the last two years. Other bands out there worth mention are: MARSHAL'S KIDS (HC), HOGARI (fun-punk), ANTI-CIA (punk rock), POGIBIJA (grind-core), UDRI'N'RAZBI (noise), SAHT (old punk/oi) and TALASI MRZNJE (oi/punk). Republic of Bosnia and Herzegovina. This year saw the reform of DISSIDENTS, initiall a thrashy hardcore band which became much more melodic and much closer to the ears of audience S.C.H. are total underground with insane music and dubious texts. Their first LP came out two years ago, but they're still quite unknown to

Yugoslavian audiences. From the south-west of the republic comes ZENEVSKI DEKRET which changed its music style, too. Now they're hardcore with metal influences. FOBIA is a new band from Sarajevo which plays something in between Bauhaus and Godfathers. No recordings for the moment. Republics of Macedonia and Montenegro. Unfortunately, the scene in these republics doesn't exist. The bands are very few and almost all of them enjoy only local popularity, mainly because of very hard conditions for playing there. Some HC bands to be mentioned are BLOODY GEORGE and SANTATORUM (both from Macedonia).

The 'zine scene stagnates at the moment . Some of the best ' zines there have quit recently, e.g. Bolii Zivot, Platfuzz, Epitaph,... The oldest ' zine still running is Vrnitev Odpisanih, though the last nunber got out more than two years ago (but there's chance to see the new issue soon) It covered mainly American hardcore bands, had lots of scene reports, letters, stories, gig reports,... Also Twenty Four Hours which continues its existence in England (naturally it's written in English) is one of the oldest there (23 issues). Features mostly European punk/hardcore bands, numerous gig reports, recipes, letters, informations and other cool stuff. Then there is still U Mojim Ocina 'zine with its irregular appearance. but strong personality. Punk/hardcore bands, infos, opinions,...Cool. Other two 'zines that appeared in the same time are Warhead and Zips And Chains. Since late '87./early'88. They both released 7 issues each. The first one is about punk/hardcore bands, scene and gig reports, reviews... the latter one features mainly melodic punk/HC bands, reviews, polls, competitions, comics,... and it's written in English. Oprem Dobro! is little 'zine/newsletter with such informations on the scene there, poems, interviews, infos..47 issues till now. There's also T.S.O.M. (local punk/HC bands, gig reports, reviews,...) with issue 9 on the way, and Drec Drito with its number 4. During the last few years appeared also some new 'zines, like D'iks, Ci Ci Fuj, Glans Penissis, Suliev Zabavnik and No Name, just to name a few. Mini 'zine Phantom has changed its name and now is getting published, together with Yefimia Destruction under the name of Odabrani. That's all. I admit that some bands are missing, but I really couldn't reach all the underground bands that play in Yugoslavia. So, don't consider this in an absolute way, but just as a help to find out what's happening in those parts. I'd like to encourage anyone to write me, especially bands and 'zines who would maybe like to be included into one of the forthcoming issues of my 'zine. The address is: Dario Adamic/ Via Arrigo Roito 78/D/ 00052 Valcanneto, Cerveteri/ Italy, or during the summer: Dario Adamic/ Narodnih Zrtava 1/IV/ 58000 Split/ Yugoslavia.

POLSKA MALCA c/o Gianni Kovac/Humekova 15/68270 Krsko
STRELNIKOFF c/o Vasja Ocvirk/ Cesta Kozjanskega Odreda 8/ 63220 Store
IT'S FT FOR SALE c/o Miloa Radosavljevic/ Rimska Cesta 4/ 63270 Lasko
CENTER ZA DEHUMANIZACIJO c/o Dusan Hedl/ Livadna 46/ 62000 Maribor
PHONE BOX VANADALS c/o Blind Dog Records/ p.p. 60/ 41020 Novi Zagreb
SEXA c/o Idle Valley/ Palmoticava 29/ 41000 Zagreb
MOTUS c/o Rade Preradovic/ XI Novoselski Odvojak 5/ 41040 Zagreb
SKOL c/o Goran Pradegan/ Trg Marsala Tita 3/ 41000 Zagreb
GREGOR SAMSA c/o Sime Cengic/ Che Guevare 5/ 41000 Zagreb
APATRIDI c/o Goran Ivanovic/Stjepana Radica 62/ 55300 Slavonska Pozega
K.U.D. IDIJOTI c/o Sasa Milovanovic/ Kamenjak 3/ 52000 Pula
RUMPLSTINSKI c/o Nikola Radman/ Smodlakina 17/ 58000 Split
WITCHES c/o Mladen Juricic/ Tomislavov Trg 19/ 41000 Zagreb
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VRISAK GENERACIJE c/o Predrag Jandric/ Caki Lajosa 37/ 21000 Novi Sad
OBOJEWI PROGRAM c/o Digi4al Recording/ p.p. 72/ 41020 Novi Zagreb
DEAD IDEAS c/o Darko Markovic/29. Novembra 126/ 11000 Beograd
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BLOODY GEORGIE c/o Darko Janevski, Blazo Orlandic 4-B/ 91000 Skopje
Listen Loudest Records c/o Zdenko Franjic/ Samoborska 107/ 41000 Zagreb
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PATARENI c/o Davor Kodzoman/ Tuskanova 26/ 41000 Zagreb.
Vrnitev Odpisanih c/o David Krzisnik/ Marinkov Trg 14/ 61000 Ljubljana.
TwentyFour Hours c/o Guido Obradovic/ 63 Pollard Lane/ Bradford, BD2 4RN/ West Yorkshire, England.
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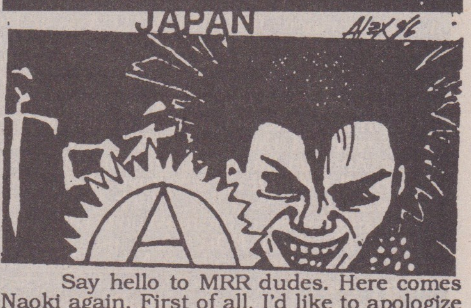
Ci Ci Fui c/o Dejan Acimovic/ Turjaska16/ 61330 Kocevje or Jasmina Zegarac/ Kidriceva 14/ 61330 Kocevje
Glans Penissis c/o Zlatko Vukovic/ Titogradska 6/ 59000 Sibenik or Vedran Meniga/ Ive Lole Ribara 1/ 59000 Sibenik
Suliev Zabavnik c/o Momir Stosic/ Molijerova 2/3/ 21000 Novi Sad
No Name c/o Jure Kelhar/ Greenwicha 10/ a/ 62000 Maribor.
Odabrani c/o Predrag Petrovic/ Grada Karare 4/7/ 34000 Kragujeva or Deagana Manojlovic/ Visnjiceva 4/ 34000 Kragujevac.

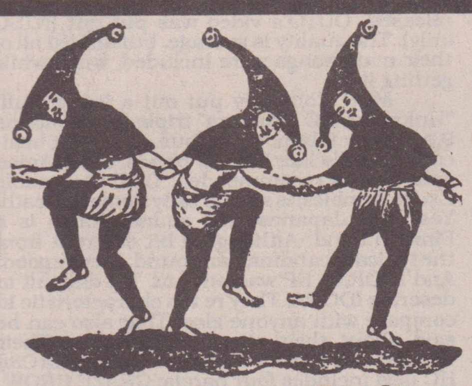
K.U.D. IDIJOTI



Say hello to MRR dudes. Here comes Naoki again. First of all, I'd like to apologize for some mistakes of my misprinting on MRR #90. First is about the band called BASTARD, their singer is not Nori but the man called Tokurow. For him, probably this is the first band. Second is about GIL, the right title ot the EP was "To Us Conflict Is Not Important". Third is about TETSUARREI, it was misprinted as TETSUASSIE. Sorry readers and the band. Hmmm, there's lot of things I have to write this time.

Well, I'll talk about the Snuff (new ace of UK HC?) Japan tour. They played 3 times at Tokyo, but owing to some reasons I could see them only one time. Before I saw them I had a little uneasiness, you know, most Jap's HC people love so-called crustcore or Nuclear Blast-ish death metal approach bands. I love so-called straight edge or emotional HC best and am interested in NY anarcho HC like Nausea, now. But there were a lot of people to see them. Before they came to Japan, Vinyl Japan Label that invited them, put out a 12" single vinyl. This is 2000 copies limited and have their pre-released 7" plus a song called "Don't Fear The Reaper". It sounds as if they play in the bathroom, pretty echo effected, however it's very excellent. I don't know how Vinyl Japan sells it overseas, but probably they can. So if you're interested in Snuff, ask them c/o Vinyl Japan/ Seiwa Bldg/ 2F 4-9 7 C/ Home Nishi/ Shinjuku Shinjuku-ku/ Tokyo, Japan. But before you send the loot, don't forget to ask the price post paid, and whether they can sell it overseas or not. Letters with IRC would be a great deal for them I suppose. Well I will describe their show.

CHISEL



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They played with NUKEY PIKES, ACID and DONDON. The show started with DONDON. They put out their 1st LP called "Border Line" on Selfish rec. in November and it seems to get a good sale. They seem to find their own sound out, however I think they're similar to GAUZE a little bit. it seems a big problem that they can't get the permanent guitarist, but finally they can get it I suppose. Their show has no gaiety, but they give us what they should give us enough, that's enough. Their lyrics are about environment and so on, But personally I think it's more important that we should think about what we can do towards these sad problems than mourn these. Anyway they've gradually gained popularity in Japan. Next band called NUKEY PIKES came on stage.

Musically they are a mixture of Chronic Diarrhea and Operation Ivy and Stikky with a DC flavor. Anyway their songs have wide musical variation, and make us cheerful, yes recommended. They put out a demo called "Take The Funny Way" and a 7" called "Three Men And A Monkey" on Heart First label in Germany, and are on a comp LP called "Kakumei" (repressed as 600 copies limited CD) as well as a flexi comp called "Louder Than God Tour" (they play "Purple Haze", awesome!) and will release their 1st LP on In Your Face in UK.

Their show started with the song called "Nukey Blues Pt.2". A lot of people who wear hood tops and caps run towards the stage and began to dance, some kids began to dive (me too!), perfect playing ability, excellent action performance, wow very cool! Next the band called ACID got on stage, they put their LP called "Gray Earth" on Selfish rec. in November, in short: it rages. Total blurr! Heavy sound that let me feel the darkness and an unseen fear. Their lyrics are about all kind of crisises of the globe, and I must tell sad news to the ACID freaks.

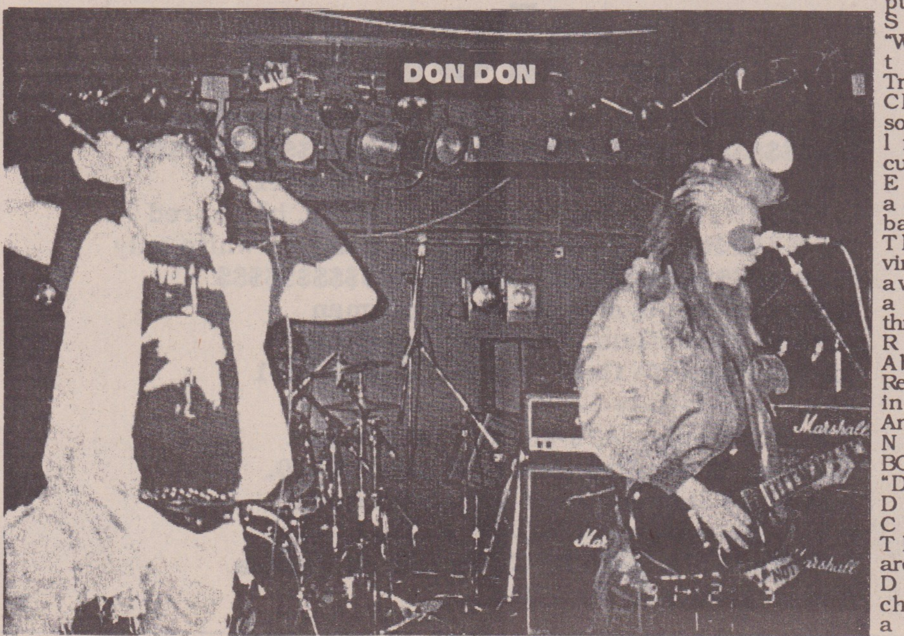
ACID stopped their activities that day, this seems to be the reason that a lot of people come to the club, anyway their last show seemed to be above average, but probably below the show when I first saw them in Nagoya City with Napalm Death. However the show was awesome and worthwhile, envy the audience if you didn't see them on that day.

Next Snuff played and looked relaxed pretty much and very happy to come to Japan. One of Jap's major companies called Link records put out their 1st LP "Snuff Said" as a Japanese pressed CD titled merely "Snuff" and also their 12" "Flib" was released as "Rods & Mockers".

Well, I'll change the topics. Since I sent my first report, a lot of things happened. First is about my country's emperor, Hirohito had died in Jan'89 and his son called Akihito has become our emperor. The ceremony to become the 126th son of the seun (laughable, hard to understand) was done in Nov '90. This ceremony was done by using our taxes and by the way of a state religion, Buddhism. Therefore, some groups like Japan Christ Association were against this religious way. But this ceremony enforced without getting rid of this religious way. Personally I think it is a compulsion of Buddhism and Emperorism admiration. I don't belong to any religion, but I think there is God. However, I hate any compulsion, if it is not religion but also fashion or something else. Religion should not be forced. Religion should be there when people need. So I don't blame Ray of Shelter (ex-YOT) for the reason he believes in krishna. It's quite laughable that people don't believe any religion for wanting to be punks, or afraid of being twitted by fellows. Well, enough of that, the ceremony was welcomed by all of the Japanese. (Although not a few numbers of Japanese welcomed eagerly, but they are almost either right wing or aged. Most Japanese seem to have no interest.) I don't know about our emperor so much, but I try to describe about it. I've heard the emperor is offspring of God called Amaterasu Oumikami (the god of sun). And about 2000 years before or more, Amaterasu saved Japan from disaster. (At the time, our country was called Yamato) So our national flag represents the sun. However, Japan is not religious country. This is a kind of myth that almost all countries have, and nowadays Japan is pretty much westernized.

And now I'll tell you sad news. A 15 year old high school girl was killed by a teacher. Situation was as follows. On that morning, she hurried off to go to school, afraid of being late. When she reached her school, the gate was almost shut by the teacher. She tried to go through it, but the teacher forcibly shut it, and her head was held between the gate. Her skull was broken, and she was dead. This matter reveals the realities of the Japanese education system. Many Japanese schools have severe rules and regulations of school uniform, hair style, and loads more. Almost all of these are weird, and ignore the characters of students. Fortunately I had liberal high school days. So this is too shocking for me. If Japan's education system is not improved, it is no wonder that more sad accidents will happen.

Well, let's talk about the new Japanese HC stuff, etc. Hmm, a long time has passed since I wrote my 1st article and loads of stuff has been put out. First of all Selfish Records put out S O B "What's the Truth?" CD. It sounds like current Earache bands. Their vinyl is available through Rise Above Records in UK. And FINAL BOMBS "Doom Day" CD. They are in a Discharge and Lynard Skynard mixture vein, mid tempo HC. And SO WHAT "Murder" EP was put out. I haven't heard it, but it's a cool one, maybe. GAUZE "Genkai Wa Dokoda?" CD was put out. It's more chaotic noise thrash than former releases. OUTO's video was put out (NTSC only). The quality is average, but almost all of their main songs were included, worthwhile getting it.



MCR Company put out a lot of stuff. "Unknown HC Drinkers" triple flexi contains 9 songs by 9 bands. Various styles but basically sounds like UK HC bands. DEZ/Amen split flexi is recommended. DEZ (Damnable Excite Zombies) is similar to Systematic Death. Yes, cool Japanese HC sound. Amen is a Finnish band. Although a bit different from the typical Scandinavian sound, they're good. And IDORA's EP was put out. It's difficult to describe IDORA. They're too characteristic to compare with anyone else. That also can be said about their stage performance. Their vocalist is especially awesome. Yokosuka City HC flexi includes four bands: CRAZE CROW, BATTLE ATTACKER, PILE DRIVER, and FVK. "Hard and Loud Vol. 3" was put out, contains well-known UK bands ENT, Filth Kick, Dr & The Crippens, and Forcefed. Not so good quality, but personally I'm satisfied to be able to hear the Crippens. "Tokyo Santama City HC" flexi contains LESS HAZE, GIL, RINZYU ZANGE, and GJPB. GIL rips. One of Japan's death metal bands called GIBBED put out "Eternal Life" flexi from SOB Records (distributed through MCR). Contains both studio and live tracks. MCR's future releases are incredible. Nightmare/Concrete Sox (UK) split EP, Juntess/Dr & the Crippens split EP, "Kakumei 2" comp LP includes several Japanese bands and Misery from USA, Cox Orange/Spermbirds from Germany, Nessun Dorma from UK, SDS/Misery (USA) split LP, and loads more stuff will go on. Write c/o MCR Company Kamiagu 157/Maizuru-city Kyoto-fu 624. (If you live in the EEC area, write to MCR UK c/o Mike Foster/Flat 5/68 Wells Road/Bath, Avon, BA 2 3 AR/UK.

Hmm, I must tell you sad news. LIP CREAM and GUDON broke up. LIP's drummer, Pill, joined a positive goth band called ASYLUM, and the bassist, Minoru, formed a band with Butcher (ex-OUTO), guitarist from ACID, drummer from MESS. On the other hand, GUDON put out a last split EP with WARHEAD JUNK (the GUDON side rips) from Blood Sucker Records. Also, "Gudon's Last 2 Days" video was put out (with LIP CREAM, DEATH SIDE, ACID, RAPES, etc.). ROSE ROSE put out a demo called "Dead En the Nerve" from PMA Records. It sounds like a Carcass and Obituary mixture, total death grind blurgh! However, I prefer their "Liquidation" LP the best! PMA Records is soon putting out "Unhuman Society Death" demo, and is recruiting death grind bands from abroad. If you're interested, please get in touch. ROSE ROSE c/o Masahiro Suda/2-25-7 Kyojima Sumida-ku/Tokyo 131 Japan.

I've heard that Nausea will get back together, changing their name to Change of Nausea, but they haven't got a guitarist. However, I hope I can see their awesome live show again. Well, I must go now, I plan to compile US HC bands info on my next article. Japanese HC seems to be well-known for heavy, noisy bands like GAUZE, CONFUSE, MACROFARGE, etc. But recently, a lot of unique, funky, tight bands were born, influenced by straight edge music, p-funk bands, etc.

Well, take care, stay awake and keep the faith! Write c/o Naoki Ando/ 19-2-202 Tamagawa 5-chome/Chofu-city Tokyo 182 Japan (IRC please).

P.S. Attention! Japanese bands and labels, distributors. I can't follow all of your info, especially local bands, scenes, etc. So write to me, written in Japanese okay. If you play in a band, music and lyrics would help a great deal. Vegetarian bands or posi/emo core bands would be very welcome. Don't worry if you're not. Don't forget to include your address. Then, try it. Bye.

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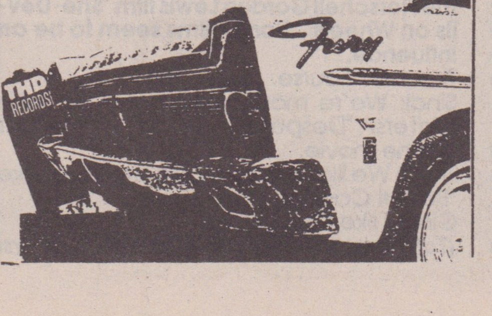

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DESPARATE LIVING WITH THE...

Interview by Graham Russell
Photos by Shawn Scallen

I caught up with the all-female, Brooklyn-based, brat rockers the Lunachicks when they recently passed through Ottawa, Ontario on their latest Canadian tour. It was an opportunity for the underground rock heroines to kick back and bitch about some of the things on their minds lately (namely their soured relationship with their record label Blast First.) Present were Theo (vocals), Squid (bass), Becky (drums), Sindi and Gina (guitars) and Shawn (MRR photographer.)

MRR: Tell me about the Sonic Youth connection. I know they were responsible for getting you signed to Blast First.

Squid: They saw us play at the Limelight at the second show we ever played. I think they thought we were a noise band 'cause we were trying to play, but I don't think it sounded like anything, so they thought we were right up their alley. They told Blast First about us and Blast First said "if you guys want to produce them, then we'll make a record." We went into the studio and tried to make a record, but it became clear that they wanted us to sound like a noise band. We basically wanted to sound like a regular good rock and roll band, so we didn't really get along and they split from the scene. The label was already interested in us at that point so we stuck with it.

MRR: Were you Sonic Youth fans at the time?

Squid: I had never heard of Sonic Youth in my entire life.

Theo: *(diplomatically)* I like a lot of their songs, but then I don't like a lot of their songs, too, so...

Sindi: I'd seen their flyers around for about ten years but I never went to see them.

MRR: How did most of the members of the Lunachicks first meet? I know you're all from Brooklyn, except for Becky.

Squid: Me and Theo were 13 when we met. Sindi didn't go to school with us. She was a bit older and kind of corrupted us young, school girl type of girls.

Gina: I was 14 when I met you.

Sindi: When we started playing together they were 17 and I was 21.

MRR: What music were you listening to at the time, that influenced the Lunachicks "sound"?

Squid: The earliest things were, like, punk — the Undertones, Buzzcocks, X-Ray Spex. I had an older sister into the scene who liked things like the Bad Brains. She turned me on to all that shit.

Theo: Kiss, Black Sabbath.

MRR: Where are some of the places that you've developped a real Lunachicks cult following?

Squid: London... New York...

Theo: We get a lot of fan mail, but it's scattered from everywhere, so I don't know...

Squid: None of our albums have been distributed in the United States (except as imports) so we don't even know how many records got into the States. All we know is that when we got back from Europe there was a big bag of fan mail from kids all over the country...

Sindi: ...from kids all over the world. We've gotten letters from Japan, Australia, Greece.

Theo: Greece, are you kidding?

Sindi: Yeah, a couple of letters.

Squid: We have no idea, really. It's only when we show up to play somewhere that we find out whether or not people have ever heard of us.

MRR: Comparisons with other all-female bands must annoy you, I assume.

Theo: Very.much so.

Sindi: In fact, if you do it...

MRR: You don't don't really have much in common with any that I can think of...

Theo: Thank you.

Sindi: Good answer.

Shawn: I've heard people compare you to a female version of the Ramones.

Squid: We can live with that, being compared to one of the greatest rock and roll bands of all time.

Theo: Some guy in Newcastle said to me, after we played there, "I feel like I was just at my first Ramones show."

MRR: You must be at the stage now where you're meeting and touring with some of the bands you grew up liking...

Sindi: We just played with the Dictators, the Ramones, the Buzzcocks.

MRR: Have you had any problems or been treated badly opening for other acts?

Becki *(who up until now had spent most of the interview lying on her back and belching loudly)*: Sometimes we have problems with Gwar shows, because the people are like "GWAR! GWAR! GWAR!"

Theo: There's more heckling because we're women. At that show they wanted Gwar, but they also wanted to see out tits and everything.

Squid: All of these guys were like, "Show us your tits! Show us your tits!" Of course I just happened to have a huge fucking head full of shit and I blew snot, like, all over them and they were like, "Yeahh," so I thought, Okay.

MRR: You cover "Get Off The Road" from the Herschell Gordon Lewis film "She-Devils on Wheels". Horror films seem to be an influence.

Theo: Of course.

Sindi: We're mostly influenced by John Waters. "Desperate Living" is like our theme movie.

Theo: We like real campy horror, too. Like "Basket Case".

Gina: I like Russ Meyers.

(Talk turns to their problems with Blast First and their dissatisfaction with the hype the label stirred up about the band.)

Squid: They, at the last minute, informed us that we were going to have a 12-page colour photo album (included with the Babysitters on Acid LP.) We didn't want that. That's really a bunch of hype as far as we're concerned. We made that record in two days with the most minimal recording budget, and then they spent about four times that amount of money making the thing look good, which makes us look fucking stupid. It's not our idea to be, "Oh, we're girls, pictures, pictures." That was their idea.

Sindi: There were two photos on the cover. How many more photos do you need?

Squid: It's just because we got tits and asses that they want to do that shit and especially when the thing sounds like crap and people are buying it because it looks so good. It's such bullshit.

MRR: So you're negotiating with other labels? Would you ever consider signing to a major label?

Squid: It seems like a trend in the industry — girl groups are in. Grab one. I'm sure there are people interested in signing us and it has nothing to do with the integrity of the band or what we sound like. It's a scary thing, dealing with these people. So many bands get fucked-over and are never heard from again when they get signed to major labels. Lots of bands in New York, people we know, they're "We're getting signed by Geffen, man" Most of them get dissed, dropped. They get sued by their own labels; they can't make records; they can't play anymore. It's fucking scary. We're not business people, and personally I don't want to be.

MRR: Tell me about your following in Europe.

Becky: Who knows what will happen there because (in) England one moment this is hot and then a year later they can't stand you and are dissing you to hell.

MRR: Why do you think it is that American underground acts like you, Sonic Youth, Lydia Lunch and Henry Rollins tend to get more appreciated over there than at home?

Gina: Because they have to listen to the La's and the Stone Roses.

Becky: The Stone Roses are totally posing as old Rolling Stones. We have a more realistic approach. We're the first people to laugh at ourselves. Henry Rollins is a very real person. He doesn't try to put up a fake image about anything. Lydia Lunch is very much "This is this" and blunt. Sonic Youth have been around forever and they didn't really change their style to be what was happening. It's the same thing with us. I think (the British) appreciate the fact that if we are tack, well, we're tacky and we admit it.

LUNACHICKS

LUNACHICKS

By J.D. Doherty

I only saw SLOPPAGE twice, but luckily had the chance to get an interview before the group broke up. I spoke to Sigh Moan, J. Larry Lyons, Blackey Onasis and Mark Steiner as the opening act at a NIG HEIST show at Chicago's Metro. It was a after that killer show I experienced back in 85' that I cornered Sigh. He sang with an out of control, possessed, and reckless attitude reminiscent of a 10 year old child. Throughout the set he managed to demean just about everyone there including himself. He hurled beer and insults at the audience as well as the band in between songs that dealt mostly with drug abuse, violence, and sexist acts of fornification. Off stage he seemed the Jekyll/Hyde type. It was hard to imagine that this was the same person I saw just a few minutes earlier grabbing at his crotch and screaming about cum flow. Speaking with me, Sigh seemed very serious and composed during the interview. Sigh Moan told me of the band's lust for decadent mutant sounds, and his uphill battle with the members of SLOPPAGE. The problem was with Mark and J.'s irresponsibility. They frequently showed up late or not at all to shows, as well as practice. Sigh thought that Mark and J. were convinced that audiences weren't ready for SLOPPAGE'S brand of slow, 4-4, squelch, psycho, amateurish blend of sounds, therefore they put little effort in their insane attempts at live performance. Shortly after my interview was published in EMOTIONAL VOMIT (M. Schafer's tiny but brilliant rag) I heard that SLOPPAGE, one of my favorite local groups, disbanded.

Soon afterward, I ran into Mark at a club and asked him about what happened with SLOPPAGE. He told me that J. and he thought Sigh was a silly goose as well as a mother hen and it's a good thing he left town. Sigh moved back to San Francisco to join, once again, his uptight buddies in the DWARVES. Blackey had also cut out on Mark and J. due to an offer he couldn't refuse from King Roeser and Nate Kato of URGE OVERKILL (also, in part due to a fist fight with J.). Mark explained how he was working on a private project entitled Phony Cronie. Holed up in his apartment, Mark randomly dials the phone and plays cassettes of 20 seconds worth of original music and poetry to whomever answers. Another cassette deck records the responses, which vary from irate or silent to highly appreciative. J. Larry, it seems, had also been up to some rather interesting activities. He had started to turn his junk sculpture creations into musical instruments. J. Larry built a bazooka-shaped device that contains two turn tables, three needles, and an AM/FM radio. The Hoagy Phone, as he calls it, has volume and treble controls for each separate element. The Etch-a-Scratch is his answer to a mixmaster's turntables. It's a handmade close and play turntable with two stylus' mounted on the moving tip of a broken out etch-a-sketch. I was also told of his latest noise sculpture, the mind expanding, powerful chest audio assault array.

J. Larry has also been very involved in the anti-imperialism movement in Chicago. While awaiting his trial (they charged him with beating a police horse with a stick) J. helped organize a recent street demonstration. The purpose was to disrupt the military victory parade, similar to many held across the country, which occurred in Chicago on May 10th. The march used strong visual images in an attempt to communicate effectively with the jaded and corrupt commercial media. Predictably the local news media went for the corporately chosen non-controversial story and almost exclusively covered the victory parade. J. carried a 3x4 foot three dimensional paper mache' yellow ribbon dripping with blood. Mark and J. were in complete agreement with me on the pathetic nature of this country. It's amazing how blind and gullible a "majority" of American's are to be following this slimy dog president, with his thorough media censorship and control into a blood bath? This "christian" nation selectively decides who to hold responsible as hitler, and who is an asset to our national security. Saddam Hussein and Manuel Noriega found out that it doesn't help if you're in bed with America. The Kurdish people found again that even though the leaders of our country encouraged them to revolt, they're still only subhuman, expendable tools for the U.S.'s greed-driven world vision. Our lack of horror proves that government sponsored censorship works extremely effectively at least in the short run on people who don't question authority.

Before the evening was over Mark gave me a 7" of what this article is supposed to be about; SPECULA, a two-man band which kicks it out. The boys recorded it at Chicago's Music Studio and MonkeyTech Records pressed it. After listening to it, I really appreciated how the boys hadn't lost their cheesy SLOPPAGE sound. In place of Blackey's possessed and incessant beat was a disturbing sampled drum beat; monotonous and heavy sounding. I gave Mark a call that week and asked if I could do an interview with SPECULA. He invited me to the Czar Bar (a great club which is no more) that weekend to see the band perform. I had a chance to see the incredible Hoagy Phone in action. I can't easily describe the sound it made but I can say that many others besides for myself were mesmerized by its droning ethereal noise. Meanwhile Mark cranked out some heavy boss guitar sounds on the Procto Bass/Guitar as he calls it. This guitar, as he explains it, has both bass and guitar strings in it and is played through two separate amplifiers. The first amp is a guitar amp with the E.Q. emphasizing the high end. The second amp is a bass amp which receives a slightly delayed signal, giving the whole sound a very full edge. The canned beat, which sounded like home sampled acoustic drums layered with sound effects and slowed to a mid-tempo dirge emanated from HAL 9000, their mutant computerized drummer. Three drummers have given up on working with the infant SPECULA due to Mark and J.'s "fuck em' if they don't understand" attitude. J. told me that after wasting months looking for a drummer that may not exist, they decided to try and make a go of it with a machine. He said that the main problem was that drum machines sound like crap. The idea that there was no human immediately involved with the percussion didn't bother them, the timing and sound was the problem. We've all heard it, that tell tale metronomish timing and canned sounds that beat boxs' create. With HAL, SPECULA feels that they've circumvented this problem. By creating the beat using a sampler, and a real time sequencer, both authentic real sounds and a humanly timed pattern can be generated.

The music I heard sounded like it had many different kinds of influences. The beat and the noise had a very hardcore industrial edge to it, yet the rhythm guitars and vocals were much more into a heavy metal groove. I asked them who they thought their audience would be for this kind of stuff. They both said in unison "who cares". Mark stated "the problem when it comes to bands like us getting heard is that we don't fit. In American alternative music, if you don't belong to a musical clique, it's as if you don't exist. You can't play clubs and you have difficulty getting reviewed. 2 a.m. college free-form shows are the only radio slots open for you. Angst isn't enough, being politically aware isn't enough, you need a 4 piece, long haired stock rock approach, or you're nowhere". When asked about the name SPECULA, J. responded with an explanation of exactly what a speculum is, "they're medical instruments used to look into any bodily cavity". He showed me the ear specula which made up the necklace (speculace) he was wearing. Then Mark pulled out Specky Spec, a hand puppet used onstage, which I now noticed was in fact an embellished vaginal speculum. Give me a break, do these guys work for the American Medical Association? SPECULA can be reached c/o MonkeyTech Records at 2265 W. St. Paul Ave./ Chicago, Il 60647.

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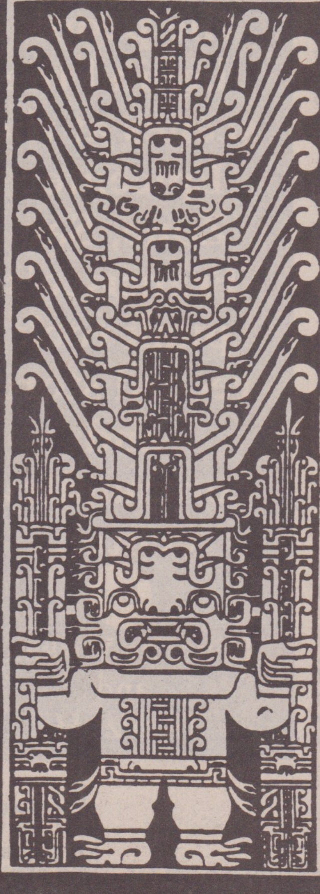

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Introduction

In July of 1990, Epicenter Zone opened its doors at 475 Valencia Street in San Francisco. One year later, the space remains a vibrant community center containing a punk record store, a library and Blacklist Mailorder. All three projects co-exist under one roof and comprise an area where people come together not only to purchase music, but also to learn and work together, establish contacts through social activity, and organize and attend a variety of special events. Many of the organizers of Epicenter were also involved in the original Gilman Street Project, a volunteer-run venue in Berkeley. After a period of inactivity brought about by a series of frustrations at Gilman, many local punks felt a need to attempt to work together once again and to start another project within the punk community.

Honey Owens, one of the Epicenter workers explains:

"We wanted to do a project but didn't know what and didn't have the money. So we started bonding together ideas and started hanging out and talking about it, and then the earthquake came and we got even more into it. It just sort of happened. We just wanted a space where we could sell stuff and the idea was basically just to be together. We were just a big group that wanted to work together. We knew if we sold records they'd be independently labeled. We knew if we sold magazines they'd be radical literature."

Epicenter Zone is not-for-profit and entirely volunteer-run. Upon visiting the space in 1990 shortly after its opening, I was inspired by what I saw as a place where people were building something together out of a passion for implementing their ideals into practice, and a space where the emphasis was not simply placed upon punk music as a product to be bought and sold but upon punk as a realm. That included a yearning to attack various aspects of mainstream society through a variety of mediums and a realm wherein people could create their own fun on their own terms. In the summer of 1991, almost one year after my initial visit, my first impressions of Epicenter were confirmed and intensified. Through the opportunity to observe various facets of Epicenter in action and to conduct interviews with a number of Epicenter workers, a greater understanding of the victories which Epicenter has accomplished as well as the challenges which the Epicenter community still strives to overcome have come into sharper focus. The purpose of this article is to provide insights about both of these very real aspects of Epicenter Zone. After reading the following piece, a glimpse into creating and implementing a major D.I.Y. project within the punk community will hopefully have been provided, so that people who share similar ambitions about putting their own dreams into practice will become aware of both the trials and successes involved in undertaking such a challenge.

The following people are quoted.... The Store: Honey Owens, Clay Cadic, Tim Yohannan, Matt W, Richard, Chris; The Library: Susanne, Lydia; Blacklist Mailorder: Brian Edge, Timojhen,Danielle, Harald Hartmann; Customers: Rick, Bruce. There are about 35 people who volunteer at the store, about a half dozen at the Library, and around a dozen at Blacklist.

Epicenter ZONE

An in-depth interview with the people behind the scenes at the Epicenter Zone, San Francisco's punk rock record store and communitry center.

by Louanne Voskans and Ti(m/z) H.

Non-Profit

All three branches of Epicenter operate as groups which are not-for profit and completely volunteer run. Such a structure ensures that prices will be kept as low as possible so as to benefit the consumer. Also, conducting Epicenter as not-for-profit runs contrary to the ideals of the mainstream music industry wherein people's expression becomes a tool by which to make money. At Epicenter, a not-for-profit structure means that the group's existence is determined by a love for the music, literature and events promoted within their space.

MRR: Why do you think it's important to be not-for-profit?

Tim: When money enters the picture, it can really screw things up sometimes. A whole set of tensions arise, class-wise, between people who otherwise thought they were equals. With a set-up like here, where no one draws a penny for their labor, we can not only keep costs down, but we keep motivations somewhat more pure. When it's a labor of love, people hang because they are getting something out of it other than bucks--like growth, friendship, knowledge, and a big headache. It keeps it more idealistic, whereas once you start paying yourselves, you can get so much into the 'business' side that your original intentions get lost. This way, we can remain idealistic, don't have to kiss ass to the whims of trends and the market, and what's the worst that can happen...? We close and get a big vacation! No one's livelihood is at stake, and the project won't stay alive just because it makes us a living. It will stay alive only if the scene continues to support it by shopping there and by coming forth with volunteers.

Brian: From a personal stand-point, I wouldn't probably be as interested in doing this if I was getting paid. I really love the reaction I get from people when you tell them you're doing something like this for free, and when you're selling their product at such a low mark-up, they're like "Well, how can you survive on that?", and it's like, "We just have to pay our overhead", and they're just, "What do you mean? What about salaries?" "Well, we don't deal with them", and just expose people to new ways of thinking about business.

Volunteer

Epicenter workers are made up of people from the punk community who volunteer their time in order to keep the projects functioning efficiently. All of the workers we spoke with were completely satisfied with donating their time to the space as opposed to working within a conventional employer/employee relationship. Since wages are not paid out, workers are free to determine their own level of involvement and commitment to the space. While some workers volunteer upwards of forty hours per week, others work as infrequently as a few shifts per month. Blacklist, the library, and the store encourage people to come and volunteer--and standard job-screening procedures which take place at most work places are not implemented at Epicenter. The workers we spoke with all welcomed the opportunity to work according to their own schedules, socialize on the job, and help to keep projects alive that they believed were beneficial. People who donate time to Epicenter do so not out of a sense of obligation, or out of a need to withstand unfavorable working conditions for the sake of income. Volunteering means that time is spent out of a desire to perform the necessary functions of the space so that the projects can survive in a manner that the workers themselves determine.

MRR: How do you feel about working here and not getting paid for it?

Danielle: It's fine. It's such a relief. I go to my job five days a week and it's nice to go somewhere on your day off where I feel like I can work at my own pace. Usually it's more of a social thing; not just social, but there's more people in here and so it's a good all-in-one kind of place.

Chris: I think that if it was a paid thing I wouldn't be involved. To me it

just totally changes the character of the place once it turns into your job 'cause your priorities change. And once it's volunteer, I think that there's going to be a lot more of an emphasis on making this a really fun place to be 'cause people who aren't having fun and don't want to be here just won't be here. And you won't have people here who are just here to make money and who have a bad attitude about it.

MRR: When you're here and doing work, which I know is often routine and mundane work, how do you feel about this as opposed to your paid job? How does that compare?

Chris: I think it varies. I think there are some people here who are more business-like, more workaholic, and those people can set a certain tone for efficiency as a priority, and working fast and getting things done, and sometimes that's fine if that's the mood I'm in, but I think I'd generally prefer a slightly looser attitude. Not flakiness, but just basically people feeling free to work at their own pace, and when they feel like taking a break, not feeling guilty about that. I think guilt is a big part of it. I think that when people are motivated by guilt, even when they're doing good work it kind of colors it. People outside aren't going to be wanting to join in 'cause there's this lack of joy and spontaneity in what's being done. I see it ideally as something different than a real job.

MRR: Do you think it would be easier to get more people involved if people were getting paid?

Timojhen: In a strict business sense I think that we'd be losing a lot. Like at Blacklist where we have a set amount that we mark stuff up, and we're barely getting by. There's a lot of costs just in rent and in supplies and that kind of thing, whereas if we wanted to start paying people, all of a sudden we're going to become what we were trying to fight against. We're going to have to compromise somewhere. Either we're going to have to ask people to donate their time, or we're going to have to up our percentages so that we have the capital. So personally, I'd rather see the employees not being paid. For me that's part of the appeal, that this is something that I'm doing for myself. I'm certainly doing it to return some of the stuff that's been important to me for a long time, but it's also very good for me to come here and do something and be out of myself and not have a self-centered view of the world. I'm not doing it because it's going to give me something; I'm doing it because it makes me feel good in returning something that was given to me.

> **As a record Collector this is my dream store**
>
> **Tim**

Motivation

In most people's lives, work is often performed out of necessity. Although many people do not enjoy the work they do, they continue with their jobs in order to earn the money that they need to survive, or, depending upon their social class, the luxuries that they wish to acquire. At Epicenter, people donate their time in spite of not receiving wages. Although there has been a turnover of volunteers to some extent, Epicenter contains a large group of people who have remained dedicated to the space since its beginning. While many Epicenter workers do hold conventional jobs, the work that they do at Epicenter is motivated by a variety of non-economic factors. Often these factors include social reasons, a love of punk music, the desire to learn new skills and a sense of accomplishment in helping to create and sustain something that they believe benefits themselves as workers as well as the people who use the space in order to buy, read, or simply hang out with their friends and listen to records. Workers often feel satisfaction from working with people that they know and like, on a variety of projects, as Epicenter provides an opportunity for people both in and outside of the punk community to redefine the idea of work and help to reshape it on their own terms.

MRR: So what are the things that motivate you to keep working here and volunteering your time?

Chris: I enjoy being part of collectives and doing volunteer work, and for that kind of work, this is a pretty kick-back fun place to be. There's always work to do, but for me right now there's enough benefits from working here, whether they be social or just being able to hear a lot of new music, and this place is kind of like a center for announcements of political events or shows that are going on in the city and in the alternative community. Even if I wasn't working here I think I'd be around here a lot, and that would make me feel like I'd want to work here just to put in something and not just take.

MRR: Why are you still involved?

Matt: It's a great place and I feel like I'm a part of it. Aside from the fact that I'm able to do a lot, I just feel that there's just so many things that I couldn't do without the store. I've met most of my friends through the store directly or indirectly. Just through talking to people and networking, I can do a lot of things in my life like projects and activities. I just found that the people here were thinking on the same level and all pretty much have a lot in common.

MRR: What makes you want to do work here since you're already involved in so many other projects? Why's Epicenter still important to you?

Tim: Well, I think conceptually it's a great idea. With Gilman, I would say that, at best, it only realized about 10% of its potential. With Epicenter, I think that there's a much greater likelihood that the place can really become a community center. And I think within the last few months, there's been a lot more variety of things taking place. Groups are using it as a meeting space, movies, live shows, whatever. I think it's also a way for a lot of people to meet each other. The whole sense of community is something that is easily taken for granted, and with Gilman again, I think that people, the community, really took that place for granted and abused that place and still do. Assets like that don't come along all the time. It's really important for people to realize what an amazing opportunity it is to do stuff, to meet people. I mean fuck, all of these people would have never have known each other if there hadn't been a Gilman. That's really important. And as a record collector, this is my dream store. I want it to be a place where you can find tons of singles and they're cheap, and people know what the fuck you're talking about when you go ask about records, where people can swap records, whatever. All of that's totally great. And so, it's really unique, I think.

MRR: What do you personally get out of working at the library?

Lydia: I like reading the stuff. I think it's great to see it all in one place and to know that it's all products of imagination and non-mainstream attitudes. I think we take that a lot for granted in this city and within the punk scene - that everybody thinks what we think. In San Francisco it's relatively easy to get gay magazines, it's relatively easy to get anarchist magazines, but I think this place is a real goldmine of information and of thought. And just seeing some of the labors of love that a lot of these magazines are, it just shows that everybody has something to offer. I'm not saying everyone in the world should put out a magazine, but so many people have so much to say, and it's not only through music that it can be said, and sometimes it can't be said through music. There's tons of different voices and it's good to remember that.

MRR: What makes you keep wanting to stay at Blacklist? What motivates you and keeps you excited about it?

Brian: One of the main aspects is what people have to say. When you get a letter from South Dakota or from Taiwan, and places where people are never going to have a chance in their life to get a hold of records like these. They can read about them, but they would just give up being able to get them. And we're providing the opportunity to get the records really cheaply, and so they're just effusive in their praise. And when you get so many pats on the back, you can't leave because you'd be letting people down. It particularly feels good after the complete lack at Gilman, where you just killed yourself and people came to basically what was your show, attended your show, made a mess, and left. And that's what it came down to, with nothing given back. And so something like this is almost exactly the opposite. Plus, in my work, since I travel a lot, this has allowed me to make a lot of contacts in other places where when I go I'll have someone to hook up with and talk to or meet and get to know. So it's opened up a really good opportunity. Plus, just the things you can learn here. I've learned how to run a small business, and since that's not really where my interests lie as far as a career goes, I never would have had an opportunity to learn accounting and how to use a computer, and shipping and receiving, and all of that kind of stuff. And that's been pretty interesting. And, of course, meeting people here, people that you work with. Meeting people in a club sense is very restrictive. Most of the time, people won't give you the time of day if you see someone that you want to talk to. But here in a work environment, working towards the same thing, you have that in common so you meet a lot of people who share the same enthusiasms and responsibility and want to do something, and that's been great. And continuing to provide that opportunity for people who come along, but they don't have the money or the concepts to do something themselves, you have this opportunity always present for them to come in and help out and join in. So your little family just grows, and you make a lot of really good friends. People come and go here 'cause they volunteer. Some people don't find it the most exciting work, and everyone's in it for their own reasons. So we do have a fairly large turnover, but we're able to really get to know people who are here for a longer time, and you share the same crises and you share the same good times, and I think it's really rewarding.

MRR: What keeps you motivated to stay here?

Harald: Well I think Blacklist is pretty important, regardless of where the music comes from. My impression is that there's pretty much a big censorship thing going on right now. I don't hardly go in to record stores anymore but I get the kind of feeling that....I mean it was like when I got

in to punk rock it was because I was very political and opposed a lot of things our government stands for. Punk rock was refreshing because it attacked those things that a lot of people take for granted. There are still bands around who are not totally generic, that can say something that is a little bit different. How many bands on commercial radio do you hear played that were against the war in Iraq? None. It was only in the punk scene that some people were able to put out something that was--even if it wasn't against the war--at least it said something that wasn't pro-war. To me, that is what punk rock has been about and whatever it evolves into, hopefully that will be what it retains. I think my impression is that Blacklist is one of the few places left where that kind of music can be found at a price that people can afford.

Community Center

Epicenter was created not simply out of a desire to establish a record store, a library or a mail order service. A fundamental aspect of creating such a place was a yearning to set up a community center --a space where people in the neighborhood could come and use the resources that Epicenter could offer. It was also to be a center for the punk community--not just a business that revolved around punk music, but an area where people who wanted to could come and meet people, attend special events like gigs or films, and simply have fun. Establishing the "center" part of Epicenter has been one of the major challenges that the workers wrestle with. Although efforts have been made to display the group's responsiveness to people other than punks coming in to utilize resources, such as the library, a distinction between the Epicenter community and the rest of the neighborhood remains and is often a source of frustration for Epicenter workers.

MRR: Do a lot of people from the community, outside of punk people, come in and use the resources here? Or is it just mainly punks that use it?

Susanne: I know about ten people that come here only for the library. But I think the whole place is not really in touch with the community. We're in a mostly working class Latin American neighborhood, and there's none of these people coming in here. The record store definitely attracts one small spectrum of people, and gives shape to the whole place. And I think that's a pity in a way, because we are located in such a diverse and interesting neighborhood, and we have absolutely no contact with it. It's our own fault.

MRR: Do you see any way that that can be changed?

Susanne: No. Not in this structure. I think because a place like this is so dependent on the rent, and there's so much effort that needs to be done to pay the rent, and the easiest way that everybody knows is to sell punk records. So our identity is based on the products that we sell, which is not what interests most of the people living in the Mission.

MRR: What do you think it would take to get more people from the community in there? People from the surrounding area, the Mission District?

Honey: It would definitely be us doing the outreach. It would be us looking for a particular group to come use our space. And I feel like in a way, I don't want to do that. It would be nice if they could not feel alienated and come in, but we don't have time to go out and seek out a group, make sure that they don't feel alienated, that they can use the space for whatever they want...I feel like in a way it's sort of like "I like black people, black people are some of my best friends..." - that whole attitude of your token community. So fuck it 'cause it wouldn't be real. If it works and happens, then that would be great, and we're all open to it, but we don't want to search it out just so we can be politically correct. So unfortunately, it seems like it won't happen right now.

Clay: We're 99% white kids in the Mission serving white kids from the suburbs. I've always thought that we should do something for our community, other than the punk rock community, but what can we do? We don't have the money to feed and clothe them. I thought of maybe tenants' rights, organizing something, but I don't have any experience with that and I wouldn't know where to begin to deal with that. As for the Mission community, I don't think we serve it very well as a community center. We're just serving the punk/alternative community.

While Epicenter has been less successful in increasing its accessibility to the majority of neighborhood residents, it continues to accomplish a great deal in terms of bringing the punk community together and providing a space where "punks" can socialize, create and interact. It's been a place where people have been able to buy records, work, read, and attend shows. It's also been a place where people, through the process of building and caring for something together, have been able to learn more about cooperation, about themselves, and about the dynamics involved in working with others.

MRR: So what do you think Epicenter has to offer the "scene"?

Matt: Obviously, cheap records for us but a lot more than that. It's just like from a community aspect, all of our friends are here. Just being in touch with the rest of the world, I hear about everything that goes on through here. If there wasn't the store, there wouldn't be the information available to the community and people.

MRR: How important do you think Epicenter is in regards to San Francisco?

Matt: For our scene it is vital. Without it there wouldn't be a San Francisco scene, as far as for us. Here there's so much you can do. There is so much information you've got access to, music, people or whatever. It's just great, it's incredible. We've managed to survive working on our own terms. That's a beautiful thing, it's really inspiring that it can be done. In this whole area there's so much positive energy. I think you can still make things work and it hasn't got the real cynical attitude of many places. It's just amazing how we communicate here. I've never felt like I've been on the same level with so many people. It's very intimate, it's hard to describe. There's just a lot of special things in this place.

Richard: The space as a whole is very conducive to creativity. The idea is that people can come and hang out and not buy records and not be forced to buy. They can come and drink coffee, play pool, play ping pong, play records and hang out. It's becoming more of a meeting space for people. They can buy cheap records from independent labels which is really hard to do with some other stores. They can come in and read in the library which is just full of all sorts of literature. They can come here afterhours when bands play, or for poetry readings. There's a theater group that might be coming in August. We've had films and videos. There was an industrial performance here. It's just a space where people can come and there's a lot of community centered around it. There's a lot of different types of activities.

Honey: It's a great lesson to have to work with people who are all fucked-up in one way or another, and it's a really positive thing to be able to work with each other although we're all so fucked up. We all come from all these different class relationships and families, and they're so different--and how we all relate to each other and our own politics and how we keep evolving. I just think it's really positive. Maybe some people think that's a negative thing, but to me that's a positive thing. I think Epicenter is positive because it's like a relationship. It's positive because I feel like we're all struggling for self-evolvement, and that's a positive thing.

The Store

Even though this article is concerned primarily with the social, political and theoretical side of running a not-for-profit/volunteer store, there are important "nuts and bolts" mechanics that need to be acknowledged. When Epicenter opened, few of the collective members had experience of working in (never mind running) a record store. Systems had to be worked out. For instance, ordering and reordering of records, dealing with fire department and police permits, as well as city bureaucracy and insurance. Accounting and budgeting also needed to be kept in check. Prices need to be worked out; mark-up was originally set at 25%, but has recently been raised to 33% due to financial difficulties. There's also problems making sure there's enough people willing to work to keep the store open; including motivation, responsibility and shift organization. Having no hierarchy, why doesn't the store slip into total chaos? Who takes ultimate responsibility when things do start to go wrong? All this had to be learned by trial and error. If nothing else, Epicenter has proved that, with time and dedication, almost anything can be achieved. (Clichéd, cheese-ball ending or what?).

Social Atmosphere

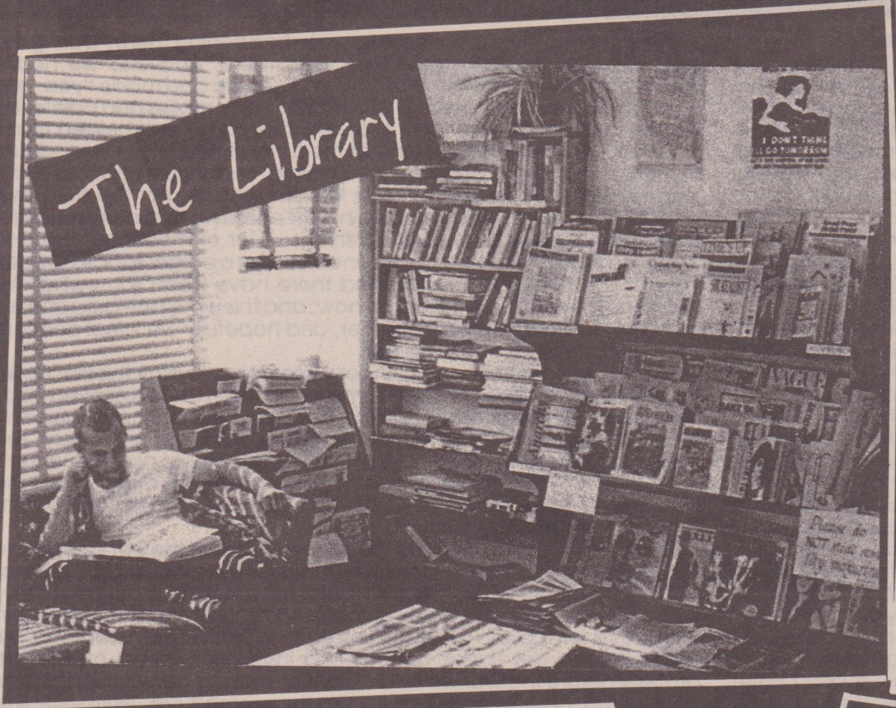
One of the most unique aspects of the Epicenter record store is the fact that it's....well, not your average record store. While stores of any type by nature are designed to attract potential customers to enter, purchase and then leave, Epicenter is laid out in such a way so as to invite people to socialize--regardless of whether or not they choose to make any purchases. The record store is equipped with couches, a pool-table, a ping-pong table, murals, restaurant-style booths, and a coffee maker. People play pool and table tennis free of charge and are welcome to sit, talk and browse at their leisure. Customers and workers alike often come into Epicenter merely for the sake of hanging out with friends and meeting new people, fulfilling the community center function of the space.

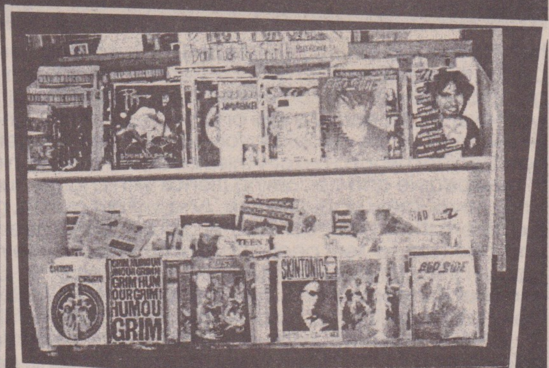
MRR: Have you been able to meet a lot of people through Epicenter?

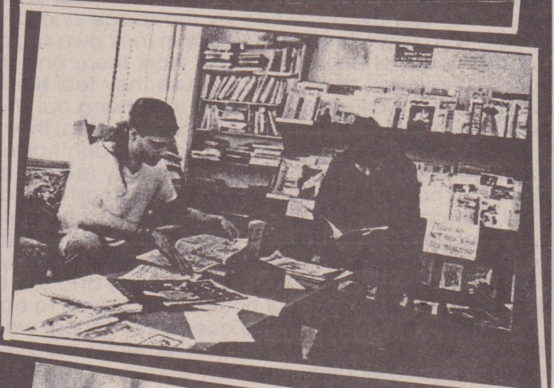
Bruce: Yeah, it's a real low pressure place to meet people. It's not a bunch of poseurs that you see in some of the clubs. You can walk right up and talk to somebody and don't have to feel put off by social constraints.

Rick: Yeah, you can go up and just go, "Hey man, that record is good. You're making a good choice." Most people react positively to those kind of comments. That gets things going and you can learn things from them.

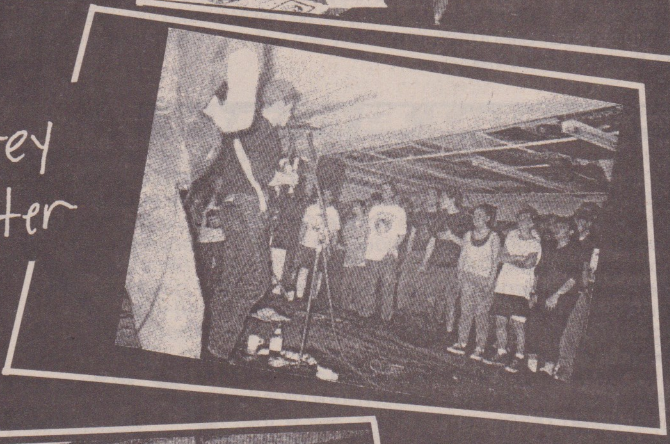
MRR: What have been the most positive aspects of working at Epicen-







Grey Matter



Special Showing of "Hippy Porn" at Epi-center

ter? Maybe something you learned from working here?
Chris: I think the most positive experience has been to meet a new group of people. I've sort of been involved in the alternative scene, whatever that means, for five or six years in this city, and I sort of felt like I knew most of the people involved, but then just getting involved in here I realized what a big city this is because I've been meeting dozens of new people and becoming friends with a large number of people who I never knew about before. And just out of that, getting involved in different study groups or theater groups. That's been the main thing. And also, just to see people's reactions when they come in here, 'cause I think for people traveling it's really nice. So just working here and seeing people when they come in and how glad they are that there's a place like this in San Francisco is pretty fulfilling.

While those who are very familiar with Epicenter feel comfortable coming to the store purely for social reasons, new people may sometimes feel overwhelmed by the space and by the amount of people who seem to be settled within their own social groups:
Honey: Friends of mine who don't work there and those who have come in have felt alienated because they feel like there's a whole scene--all the workers and people who hang out there--and if anybody new comes in, they have it in their mind that they're going to feel uncomfortable. They feel nervous, so if we don't give them all of the special attention that they need, then they feel left out or like we're elitist. That happened even at Gilman, the most lax place in the world. I feel like some people definitely have that feeling--that they're the customer and nothing else, or when they walk into a show they're just going to the show and nothing else. I know the remedy of the problem is to be able to be more open and friendly and talk to people, but I don't feel like spending four hours a day talking to each new person that walks in, and nobody else does either 'cause we just don't have time. So I don't know what another remedy would be. We put out a fanzine about alienation and how we felt, and still more people feel like they're separate.

Special Events

A major way that Epicenter acts as a socializing and gathering space for the punk community is through the special events that take place in the store on an irregular basis. Different groups outside of the punk scene have used the space for their own meetings; at present, Overeaters Anonymous, an addiction recovery program, meets weekly in the library free of charge. Films have also been screened in the store's space, and political activity has also been organized there. Various anti-war organizing efforts by the punk community took place during the Gulf War.

Perhaps for some people the most memorable special events have been punk gigs that have taken place at the store. Since the store is extremely spacious, record racks are moved into the office space, which leaves the capacity to hold a large number of people. A small door-price is sometimes charged in order to help bands with their expenses. While gigs have been fun and memorable at the store, legal restrictions prevent Epicenter from establishing itself as a regular venue. While special events of all types are relatively infrequent, such occasions are an important and integral part of the store's existence, and have contributed to a solid attempt at instilling a creative and fun outlet for the punk community.

> **Fuck, We're all here. Why don't we just play Epicenter**
> **Matt**

MRR: About how many people organize special events?
Richard: There's a core of about six of us and maybe about ten or fifteen people that we can always rely on to help at different times. Special events includes live bands--Chumbawamba, the Ex, Jawbox, Holy Rollers, Nation Of Ulysses, Gray Matter. This is my personal feeling, but special bands that come through that have the same ideology as us, and support the same system of working underground. When a band comes through San Francisco there's not a lot of alternative spaces to play and to be able to have them play in a record store is a really special thing.
MRR: And what would that ideology be?
Richard: Putting out independent music. Or they're putting out their own records. Being on independent labels. Even though that's really blurred right now, you can still get a really good idea of what bands support it. Bands that tour and will play for gas money. Or just play in a creative space like this alternative space for whatever we can pay them. There's no talk about money involved. Bands that really want to support what we're doing, and also support it while they're doing their own projects with the same ideas in mind and do it yourself.
MRR: What are the different special events and outside activities that have happened at Epicenter?
Honey: Shows--all illegal of course. The first thing was Chumbawamba playing there, and then Snuff played--it was all European or D.C. bands playing there. And then meetings were happening there. During the war, the General Strike meetings were there. And also we had a banner-making party, so we all listened to music and made flyers, and a bunch of people showed up with all these art supplies and paints and papers and cardboard, and a lot of artists came and helped make banners. That was actually one of the funnest evenings there 'cause there was music and people were drinking, and it was really laid back. Radley, who does sound for us, is this amazing part of the store that nobody ever really sees, because he just comes in and does sound for free. There's been a lot of great things. A lot of meetings here and there, and people are coming in and needing a bigger space to meet. And all the things that happened there have been somewhat like awareness events--like this is the show, and this is the pot-luck, and we all bring food and we eat together, and hopefully we'll feel comfortable enough to dance together.
Matt: The time Spitboy and Cringer were going to play this bar down the street and all these people came to see them and most everybody was under 21. They started carding people at the door and wouldn't let most people in. So everyone was like, "Fuck, we're all here, the bands are here and we can't play, why don't we just play Epicenter". So it was like 11 o'clock on a week night and everyone just hauled the bands over here, about 30-40 people and we had an impromptu show. It was just really special.
Clay: The other thing that I really liked the most was the pot luck before Chumbawamba. That was so awe-inspiring. The ping-pong table was just filled with food, and it was so much fun, and the show went really well and I really enjoyed being there. That was one of the most fun shows I've ever been to. Just the fact that I have seen people work together and get things done is also inspiring. During one of the protests before the war we had a banner-making party, and that was a lot of fun; you had older people who weren't like "Bring the war home", and "Kill Bush, Quayle and Baker", but were like "Give peace a chance". That these people were in the same room together and doing something--that was a little bit fun.

Collective

Functioning as a collective is another unique aspect of the store. Since Epicenter is entirely volunteer run, workers do not rely upon a "boss" to make major policy decisions, nor do they operate in a "majority rules" fashion. Interviews with Epicenter workers of the store and the library revealed that the collective process which takes place in their space has the potential to be simultaneously one of the most rewarding as well as the most frustrating elements of volunteering there. While workers believe it to be important for the entire Epicenter community to take part in decision making, conflicts have arisen in the past over a belief on the part of some workers that certain individuals tended to dominate the decision-making process. While the Epicenter collective may not function in Utopian fashion, and similar conflicts have the potential of surfacing again in the future, workers value the opportunity to settle their differences through a process of collective interaction and view such a model as the most desirable way to make decisions at the space.
MRR: How well do you think the collective works in realistic terms?
Matt: I think it doesn't work as a pure collective at all. There's got to be a couple of people who are willing to put in a hell of a lot more work than anyone else. Somebody's got to do the dirty work and not everybody here wants to do it.
MRR: How do you feel about the way that decisions are made at Epicenter?
Chris: I think it's working out pretty well. I think it's impossible to have a perfect collective and a perfect decision making process. I think that there have been problems with some people, whose idea it was and they were putting a lot of energy into it. As a result, people kind of deferred to them, and it's sort of been a long process for other people to start to put in more and not feel like those people are managers or bosses. No one really thinks that, but sometimes it just works out that way. It's really important to me that it's a collective and that anybody who's putting in work does have a say in the decisions. I think it would be good if there was more communication and more of a chance for anybody who wanted to be part of decisions that went beyond the mundane.
Honey: I'd like to see a couple other strong people coming in besides me and Tim. Other people who are willing to fight with us, instead of us fighting with each other all the time. And take over, be on the lease and want to be responsible. I feel like I want other people to come in and inspire me because I feel kind of tired.

Political Context

While social interaction as well as selling merchandise are important points of the store's existence, politics also plays a major role at Epicenter. Like any other aspect in life, personal politics come into play in terms of how people relate to each other on the basis of sex, race, class and sexual orientation. Generally speaking, Epicenter seems to be a tolerant environment where people can comfortably work together in spite of their differences.

MRR: Is Epicenter some sort of oasis of tolerance for people of different races and ages and sexes and sexual orientations, or is there still a lot to overcome there?

Clay: I think it is. I think we're pretty much over it. Nobody seems to be too much on it. I know a lot of the women don't feel they're taken seriously, but I don't feel I'm taken seriously. I don't think we have that much of a racial mix, so you'd have to ask other people who aren't white what they felt about how they were treated--I can't speak for them.

> **I still have never seen 2 queer boys kiss at EZ. Thats my goal.**
>
> **Clay**

MRR: One of the unique things about Epicenter is that there does seem to be a gay punk scene interacting with a straight punk scene, and that seems to be pretty rare in most places. What is the dynamic there?

Clay: When I first came into Blacklist I was the only person there who was gay, or out about it. I felt really insecure about just going around all the Homocore people and then being with all the straight people at Blacklist, and all the shows I went to it was all the straight people --I was the only queer there. When we started Epicenter, then we recruited Matt, and it just seemed that more and more people would come in to hang out in the store, and Tom Jennings had been involved in Gilman Street and he'd come into the store occasionally and be there, and more people would come around, and I started to feel really good and still feel really alienated by all the queer punks, real alienated by all the straight punks. As it stands now, I guess I like it. Maybe it could be more in-your-face and what not, but I think I tried that. I was going to do a Dee-Lite motif in the bathroom with Queer Nation stickers and day-glo flowers and the pink and the purple and whatnot, but never seemed to get around to it. I still have never seen two queer boys kiss when I was there, I've seen two girls kiss, but that's my goal.

MRR: Has there ever been any hostility between the two groups?

Clay: Not so much. There's maybe some awkwardness when people first come in contact with it. I would say some of our customers might be...they have pulled down the Queer Nation stickers, so there have been homophobes into punk rock. I've never had it in my face. I think if it happened to somebody else I probably would have heard about it.

Upon entering the record store, one will find it difficult not to take notice of the political murals, flyers and graffiti which decorate the store and address a wide variety of topics. Having a space where such visual confrontation can take place is an important aspect of the store, as well as punk in general. Exposure to political opinions has the potential to be both thought provoking as well as overwhelming for some.

MRR: What's the political atmosphere like at Epicenter? Customers come in and they'll see all sorts of different flyers or graffiti on the walls and stuff like that. Is it a place where things can get dogmatic at all and people can feel intimidated if they don't really know about or agree with a lot of the political opinions they see being expressed?

Clay: I've never really taken into account whether people really feel alienated or not really self-assured walking in there. I think of myself five or six years ago, and if I'd have walked into a place like that I would have been afraid to open my mouth. I guess people can get intimidated. I've tried to do some Queer Nation stickers and flyers for different queer clubs and whatnot, and I guess some of our clientele would get not so much offended by it, but maybe feel uncomfortable with it; and does that bother me? No. Actually I always try and bring more queer aspects into it, but I guess I'm not very creative in that fashion. We're starting to do a new zine and we've been meeting there and we did a show there. With things like animal rights, there's a mixture of vegetarians, vegans and carnivores, and it never really seemed to be as hostile towards one another as I thought it could be. With racism --somebody told me there was a bunch of racist graffiti in the bathroom and they went and crossed it out.

Perhaps one of the most important political issues revolves around how radical Epicenter really is. While most of the workers would probably agree that Epicenter is and possesses further potential to become radical in at least some areas of its operation, debate remains as to what degree Epicenter complies with or deviates from a mainstream capitalist model:

MRR: How do you feel about how well Epicenter has been able to stretch the limits of what is possible to do within a capitalist system?

Honey: I feel great on one hand. Realistically I feel like, okay, of course within our society you can't get away from capitalism. We are living capitalism. When we eat food we're buying into a capitalist system. But to me Epicenter has the potential for being very radical and there's a lot of .... I compare it with Club Kommotion or something similar to that, where it's labor that you give for something else, which is an alternative to going to a café and hanging out with a bunch of art students.... a bunch of middle class white kids and I feel that it has the potential to be really radical. Because of all the personal politics clashing and people who are more radical than other people in their ideologies within a collective, it suppresses the idea of being radical and we can never rise above it because we're always down there in the dust fighting with each other. If people were to be less dogmatic about their ideology and we rose above the conflicts, I think it could definitely be radical. But I feel also that there's the structure of the store that needs to be worked on. We've got to find other ways of making money, we have to do some serious scams, there's too many possibilities to get money for the place that wouldn't be taking part in the system, and I think it's important to seek out those ways and take the chances. I feel like a lot of the punk lyrics that are there are so conservative and boring and they're all replicas of one band of a certain era. But also it's my state of mind. When conflicts arise I'm pissed off and want to leave, but then when everything is really good and there's a lot of good political things happening because that's what interests me more. I mean personal politics, like self evolvement, people fighting but then dealing with it and changing because of it. I think that's more radical. So if everybody's still here in a year I'll feel like it was pretty radical. But right now it's one of the down moods I've been in and I'm coming out of.

MRR: How do you feel about operating - even though you're non-profit, it's still sort of a capitalist environment within a scene that's generally not too crazy about capitalism?

Tim: Yeah it's all petty bourgeois capitalism. Buying and selling of stuff. How do you live in a capitalist society and yet not be affected by or take part in it in some way? If you sell your labor, you're taking part in it. If you buy food at the grocery store you're taking part in it. So we're all taking part in it. I don't view Epicenter or Gilman or Blacklist or any of these things as revolutionary. They are alternative. They are, at times, radical, but this is not going to change the world. It is not a way to shake things completely up or down. It is a way for people to do things in an environment that's more idealistic, and where people can get some really good hands-on experience at doing things, creating things, get a bit of self-confidence from doing that. We do at times run contrary to the laws of capitalism. We have sales where we sell things actually under cost--you're not supposed to do stuff like that. So I think it's kind of neat to be able to fuck with those laws. There's a kind of thing that everyone complains about the system but nobody does anything, and in a certain way, the more radical your ideology, the less of a chance you're ever going to get to practically implement anything. So this is a way of doing something that doesn't buy into the system entirely, rejects aspects of it, does what it has to do to survive, provides an alternative, provides a vehicle for people. It's a good thing, I think, for people to be able to take some of their principles and do something concrete with them, and be able to create an alternative and see it come from an idea into something real and what can we do with it from that? My desire is to see all these different projects become self-sufficient, become financially very solid, and for them to start spawning alternative ideas and new projects. In other words, we helped spawn some of these things, and I'd like to see them start spawning things too. I think it's very infectious and it could be really amazing, and obviously it's influenced some people in other places--like Sam McPheeters and the ABC-No Rio folks were influenced by Gilman and are now talking about doing a record store or doing a distribution in NY. So it's got a lot of possibilities of affecting people. That isn't revolutionary, but it is really constructive. It's too easy just to be negative, way too easy. And everyone can bitch and moan and hate, but actually taking your political ideas and then trying to hammer them into some kind of functional reality where a lot of people with somewhat different ideas find some common ground, is really hard. But it's a good thing to do.

Materials Carried

The record store carries material which generally can be classified as punk. While the selection of punk music stocked is quite good, frustrations exist among Epicenter workers who would like to see the store expanding so as to carry other types of music. Since Epicenter is committed to stocking new material released only by independents, and since the store's clientele is basically punk, complications arise as

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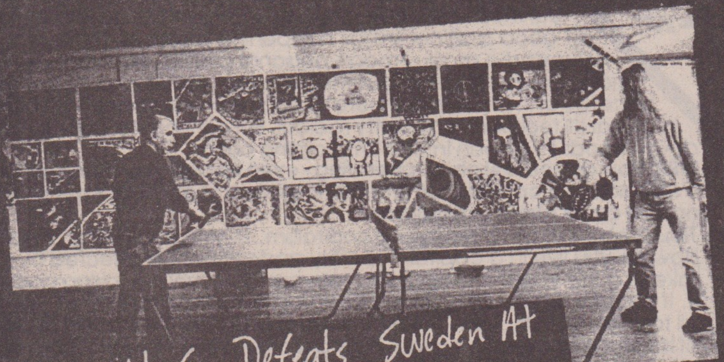
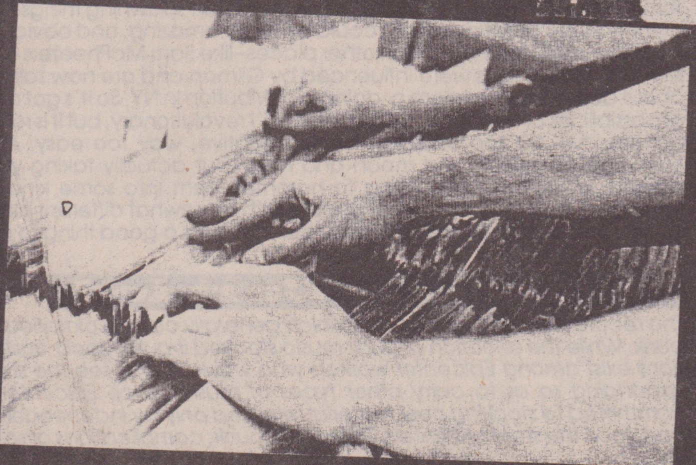
Fuck The Ideals... The Way Work Really Gets Done

Kickin' It In The



U.S. Defeats Sweden At Epicenter Ping-Pong Tourney

Honey & Mike Catch A Shoplifter



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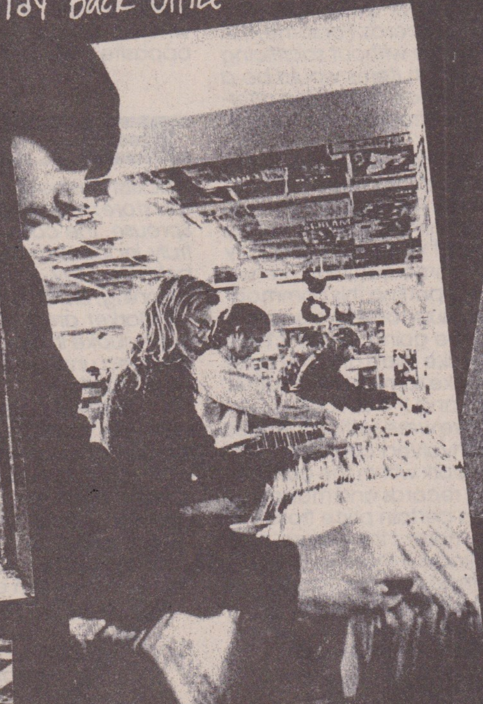
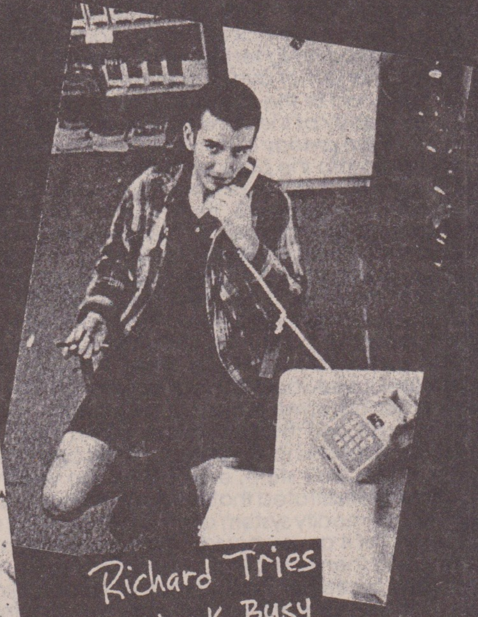
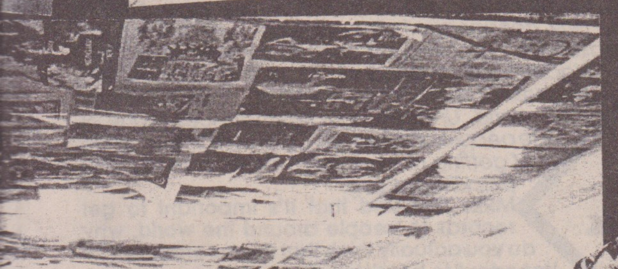
Epicenters' Tidy Back Office





Richard Tries To Look Busy



Photodocumentation of Clay Losing His Mind

to choosing the best route for the store:
Chris: I think that one possible problem with this place is that a lot of people who would want to be involved in the community center aspect of it are kind of put off by the fact that, in their opinion, it's really narrow culturally, 'cause we just pretty much have punk records. A lot of people have told me that if we had some rap records or something representing other cultures that they'd be more interested. But the problem with that is that if we're committed to only supporting independent distributors and record labels, that's really hard to do with things like rap.

MRR: In your opinion, what would be the greater good: to have major labels and increase the cultural diversity, or to stay independent and keep it narrow?
Chris: I think right now I'd still prefer to support independent, but actively try to find a slightly broader range of records to have in the store. And there are a couple of people who are starting to look into that. Even if we did start to have a broader selection of things, a lot of people who used to be into punk and sort of have a knee-jerk reaction to it. If they came in here and a punk record was on and they saw all the punk posters, that might be enough to put them off anyway, which is kind of their problem more than ours. But another solution is that as we have more events that aren't exclusively punk oriented, and more people see the place and realize there's other potentials for it, then maybe they'll stop thinking of it just as a punk haven.

One of the major decisions made by Epicenter workers was the decision to carry higher priced collectable punk records. For some, the belief is strong that avoiding these items is possible without sacrificing the livelihood of the store, and that avoiding such items would be a crucial display of the store's commitment to provide a genuine alternative to the greedy capitalistic features of mainstream culture which also creep into the punk scene:

Lydia: The library people were the first people that really protested the collector's records here. If we have the opportunity to create this from the ground up, and we can define what we think is important to sell here, and we can define what the purpose of this place is, then why are we selling collector's records? It's a piece of vinyl that costs forty cents to make, and cost two dollars when it came out; why are we selling this for eighty five dollars? Why are we supporting this commodity concept of punk rock? This is what we're supposedly against.... What we heard a lot of was, "Well, if people are going to buy it here and resell it elsewhere, it'll make Epicenter look like idiots and it'll make Epicenter lose some of the profits that could make some of these other projects go on." That's a complicated issue, and it's difficult to say who's right and who's wrong, but once again, we were setting the rules here, it was OUR store, everybody who was involved could decide, and we felt frustrated that we were having to work within the confines of this commodity system of buying and selling records and making as much off of it as you could, and buying it for a certain price from the seller, and then selling it to somebody else for more. I think there's still not total agreement about that, and I don't know if there ever will be..... It's like dirty money as far as I'm concerned in some cases. And it certainly doesn't help the bands. If the whole idea is do it yourself, and supporting the bands by having their records here for cheap, and supporting the consumer by having the records here for cheap, then all we're supporting is some kid with his Dad's Mastercard who gets it here for seventy-five dollars instead of someplace else for a hundred. That's nothing "revolutionary" as far as I'm concerned.

Others in the store view the decision to carry collectables as unfortunate but unavoidable. Opinions vary as to how supportive workers and customers are with regards stocking collectables:

MRR: How do you feel about this place having a 'collectable corner', because I know there's been some difference of opinion on that?
Rick: I don't see a problem with it. You've got people in here who price fairly when things are bought and sold here. It's not like going to Bleecker Bob's. If you're within $5 or $10, you have nothing to bitch about, but if you go somewhere else, you may have a $20 or $30 difference.
Bruce: I think it's a great outlet for collectable records. It's not a real capitalistic problem. Some people want those records and this might be the cheapest place in the whole state to get a hold of them.
Rick: To tell you the truth, I think they could pay a bit more on stuff being turned in, especially stuff that's in really good condition. It's more fair on both ends. But then again, if you want the maximum amount of money, you should put an ad in a mag and try to sell them yourself.
Tim: Some people wanted to do away with the whole collectable thing, but I think that if you're going to do a record store, then you've got to deal with the market. We live in a capitalist society and we're trying to deal with it in lots of different ways, like by not paying ourselves and keeping our overhead down. That's one way of keeping the prices cool. And in terms of collectables, I think we've done a pretty good job of keeping prices cool. But if people are against the whole concept of buying and selling and mark up, then we shouldn't be charging anything for any of the records. Yes, there is capitalism taking place at Epicenter, but we're trying to limit that damage in a lot of ways.

MRR: How do you feel about having a collectable corner in here?
Chris: Initially uncomfortable; but I don't really see a viable alternative to it. The whole capitalistic side of this thing can make me feel uncomfortable, but when you have to pay the rent, you have to make compromises. With the collectable thing, if you didn't charge higher prices, collectors would come in here and buy it all up and charge other people money for it, so it wouldn't exactly be solving anything to not have it. I've never been into the whole collecting mentality, and it seems pretty perverse to pay fifty dollars for a seven inch when a lot of times it's really obvious that they don't care about the music that much. It's just almost the fact that it costs that much that turns them on. Ideally, when I'm working in the record store I like to think that people are supporting this different kind of musical form like radical political ideas, and in the collector's corner a lot of times it just seems like it's just a commodity and it doesn't really go any farther than that.

MRR: How do you feel about the collectable corner?
Matt: If I had my choice, I'd do away with it and put them all out for three bucks. But of course I know that we have this structure set up that I have to kind of fall in line with. I think it really does conflict with the whole message we're trying to send. I think it supports the complete opposite idea, but it's a small compromise to make for the store.

BLACKLIST

Blacklist has now been open over three years (pre-dating the Epicenter store). Originally the brainchild of Ruth Schwartz and Martin Sprouse, the collective was started to combat the increasing lack of truly independent distributors available for smaller independent labels. On May 15th 1988, after five months of organization and preplanning, Blacklist opened. Originally situated on Shipley (in the South Of Market area of San Francisco), it had to be relocated after the earthquake in Nov '89, when the Blacklist part of the warehouse was deemed unsafe to enter, meaning that operations had to be halted for a month.

Blacklist carries a selection of various printed matter, as well as vinyl. For some time Blacklist carried 1400 titles, but has recently reduced that amount to make it easier for people to handle. Material is handled almost exclusively on consignment. In the US, sixty day consignment means sixty days after the goods are received, an inventory is taken, the label is told the breakdown for the check--like, "This is sold, this is not"--so they know what's going on with their stuff.
Brian: Ideally, if we had enough people, we'd continue to do that in two month cycles. Our usual return policy is if it still hasn't been sold after six months, we send it back.

Overseas material is handled similarly but on a ninety day consignment. The markup is as follows: US releases 30% and overseas and all printed matter 20%.

Blacklist does a good job of getting independent releases, at reasonable prices, to people all over the world. Under usual circumstances many of the people who order would have little chance of getting hold of the material carried in the Blacklist catalog.

MRR: You said that it's important to get records to people around the world, why do you actually think that the records are that important to be distributed?
Brian: Because records are a vehicle for people to get exposed to new ideas. I think that our printed section is really good, but it's hard to get people to spend money on reading material for whatever reason. Whereas records can provide the same information in the song lyric itself or in information that comes with the record, but it's maybe more pleasant or more human. In my mind even if I didn't like the music, as long as the message stayed the same--trying to think for yourself and providing other options to what you're doing now--then it's going to continue to be very important. And once they get familiar with these ideas, maybe they'll hear a song about animal rights or about sexism, and it'll get them to think about that topic, and then they'll want to find out more information. Maybe they can't find that information where they live, so they'll look in the printed matter section and they'll see this magazine and it has an article on that, and they'll read that. I don't think it's that important that we can get a rock and roll record to somebody in South Dakota. I think it's important that we can get a lot more possibilities of new outlook and giving someone a different idea. I think that's what is good.

If people were less dogmatic about their ideology...EZ could be radical

Honey

Selection

MRR: How do you decide which records to carry?

Brian: Basically what we've narrowed it down to now is we went from carrying almost everything that was offered to us to just personal tastes. I would say our goal here is eventually to have all the records here, records that people would WANT to carry, rather than just "Okay, this is a punk record and it got sent to us - let's order it." Rather than nonchalant, it would be, "Yes, this is a record I WANT to carry." So we don't want it to sound like a stamp of approval, like all the records here are like "Blacklist approved", it's more just like we carry what the people here want to carry. If someone likes a record, they'll carry it; if they don't like it, then they'll either leave it for someone else to decide, or say, "We're not really interested in this record". We couldn't really come up with any more equitable way of working it out, any fairer way of making judgment calls on what records we should invest our time in other than just, "Invest your time in what you want to invest your time in." There's always controversies that come up, and we do try to run as much along the lines of a collective as possible.

MRR: How do you feel about the selection of stuff that Blacklist carries? I know that recently they really knocked down the amount of stuff that's being carried. Do you think that'll hurt at all in terms of the customers and stuff like that?

Timojhen: I doubt it. It'll certainly have some effect, but I also think that logistically we have to. There's still a lot of records in there that we've had since we opened, and in a business sense you can't do that. With the amount of people that we have, we have to limit ourselves in some way. I'm into a lot of music that I would not order for Blacklist. We need to understand our own scope, and especially financially, we have yet to make money. If we're going to try to keep it as a break-even long-term thing, we need to have a good sense of perspective. If we're going to consider ourselves a very punk establishment, we need to stay within that realm or we're just going to be over-extending ourselves.

MRR: Do you think most of the people in the group feel comfortable with limiting the selection to punk and hardcore, or do you think a lot of them would like to see Blacklist expanding into other alternative music?

Timojhen: My experience is that most people are pretty comfortable with it. There may be people who don't agree with it, but the people I've talked to are pretty comfortable with the hardcore. I certainly like a lot of stuff that isn't hardcore, but also in the scope of Blacklist and the people involved in what we're trying to do, I really think that we've got to limit ourselves. I think a lot of people, even if they do have interests outside of hardcore, kind of understand that.

> **Why are we supporting this commodity concept of punk?**
>
> **Susan**

Collective Process

While work at Blacklist may not be as interactive as work performed in the record store or library, decisions need to be made at Blacklist, and like the rest of Epicenter, Blacklist operates as a collective. The collective process at Blacklist seems to work well, with volunteers generally feeling satisfied with the power dynamics that are evident within the decision-making process. All of the workers that we spoke with shared the belief that the collective model was the most desirable method to employ in order to make decisions at Blacklist.

Brian: Each person has equal say. And so if someone wants to carry a record that someone else finds objectionable, then we have to have a meeting and see what we can work out. Someone's going to have to compromise somewhere. That's where it really tests the ideas behind a collective. I think so far we've been able to meet all those challenges pretty well. And it's really forced us to think 'cause growing up in America, we were always used to just "vote, and majority wins." It's just so ingrained that you're not used to trying any other way. Well this way, you have to listen. Even if one person wants to carry this totally horrible record and you can't figure out why, they have equal say, so then you've got to try and work much more. You have to listen to them and work with them much more closely than if it was a democracy where you could just go "okay let's have a vote and just fuck 'em. We don't have to worry about why they want to carry it or what they want to do; majority wins, and forget it." So that's been a real test, but it's been a real eye-opener to see an actual collective in progress and to try and keep it that way. Even if someone is very strong in their opinions, to be able to work together I think is great. Because, you see, other groups have a lot of inner conflict, but so far the dynamics of Blacklist have been very cooperative.

MRR: And how do you feel about the idea that this has been run as a collective where someone who maybe puts a couple hours a week might come in and have as much say in what goes on as a person who puts in a lot more time. How do you feel about that? Is that still a good system? If so, why do you think so?

Harald: I think that's not really a problem. Usually what happens is that the people who spend more time here have more insight into the functionings of it, and so even though people come who maybe work here every couple of weeks for an hour or two, their ideas are very important. There hasn't been any of that kind of problem I saw back in the late 60's, and early 70's, where people would dominate meetings and put everybody to sleep and kill the organization; here that hasn't happened. Mostly because there is no ideology here--it's just people. You come to Blacklist to do a function, and that's what you do, and so there is really no need for anything else. ...ome, you work, you put in what you can.

...R: How do you feel about the way that decisions are made or conflicts are handled at Blacklist?

Timojhen: As I've begun to understand the hierarchy at Blacklist I'm a lot more comfortable with it. At first it certainly seemed that Brian was kind of the man in charge, but after I initially got over the problem and the frustrations I had with that, I started to realize that that wasn't true at all. The only issue I can think of that was real obvious was with compact discs. It was Brian's opinion that he didn't like them and I do like them and I just think they're a lot more convenient, and if it's carried through with kind of a punk ideal, it's technology and it's not inherently bad. I had some frustration with that 'cause Brian was so vehemently against CDs that it was like, well maybe we should rethink this. And I didn't really even do much about it, it just kind of eased on it's own. Not only with that issue, but I started to see other people saying that nobody's in charge in ordering CDs, and being and acting autonomous and being a part of, but not necessarily being under anybody's...there's no real hierarchy there. Brian, when he's here, takes on a lot of responsibility, and it's excellent that somebody does it and can afford to do that, because I think Blacklist would have a lot more organizational problems if there wasn't Brian there at least intermittently who you can go to. At least one kind of core figure who has some kind of bigger idea of what's going on. I don't really have any problems with the decision-making. I thought the meeting was real well organized in that there were certain things that were brought up, and it certainly seemed like there was no real hierarchy as to who's opinions were worth more.

MRR: Do you like the idea of working in a collective atmosphere, or do you think that that maybe takes up too much time and that it might be a lot more time efficient to have more of a democratic process?

Timojhen: I'm all for collectives. Politically I think I have a lot easier time dealing like that. Just in my own head I know what a control freak I am, and I much prefer to be in a collective 'cause it's real understood what my part is, and I'm a part of this collective, and I'm real comfortable with it. Whereas if there was a more democratic organization, I'm a lot more likely to try to climb the democratic ladder. At my paying job I'm a lot more tolerant of my own ambitions to be a leader or whatever than I would be here where it's something I do to relieve the stress and to try and get away from that kind of behavior that I exhibit at work. If it weren't a collective I would probably not find it relaxed because there would be a hierarchy that I'd have to deal with.

Political Climate

Like the record store and the library, workers at Blacklist seem to be able to cooperate efficiently within a tolerant atmosphere. Also like the other branches of Epicenter, Blacklist seems to be a place where people are able to escape the prejudices which occur within mainstream culture as well as some aspects of the punk scene:

MRR: What about the power dynamics with different people here working together--different ages, and different sexes and races--how has that worked out?

Brian: The aspects that are the biggest concerns in society, like people not treating women or minorities as equals, has been completely vacant here. I don't think it even enters anyone's mind. The age thing maybe enters into it because the people here who are the oldest have been here since the beginning. If someone's here a lot, and they want to train you or show you what to do, your natural tendency would be to put them in kind of a leadership role. I'm able to spend a lot of time here so people put me in that position, and I try not to get out of that in a sense. Because if you set yourself up for that, then people will just assume that you're going to be doing the bulk of the work or a lot of stuff, and they look to you to do things when there's a problem. And since my schedule takes me out of the country every a few months at a time every year, that could leave a hole if people aren't used to doing those things themselves. And I think that it's good that the people that we have now are, for the first time in quite some time,

doing all this themselves, and they're able to run it themselves. And that's been real rewarding 'cause it used to be when I leave it would be just chaos when I'd get back. But now people kick ass and they're able to take it upon themselves, and what I'd like to see in people is that they see it as THEIR mail-order. They're not just working at MY mail-order. It's their thing. There's nobody that's going to say "don't do this" or whatever. I try to instill in them that it is a collective, and it can actually work that way, and if they want to do something and other people don't, then they have a right to voice that opinion. I think that this is a good direction, and if that continues, it'll just make things even better because people will be used to doing certain things and they won't have to just start doing them and leave--they'll be doing them all along. I think it's much more inclined to have someone stay if they feel like they're in a really vital cause. If they're just here once in a while and they fill orders and they don't feel like they're a really big part of anything, then I think that it's going to be more of a tendency for them to drift off. Some people don't want a big involvement--they just have time once in a while to come and fill orders, and that's what they do. But we do need key people who invest a good amount of their time here, and if you can have them get involved in a vital area, they're going to get really into it. You just get really involved and get used to dealing with certain people, and maybe write back and they just get into it.

MRR: You said here it never seems to enter people's minds about races or sexes - that there aren't any problems here that you usually have in other places in society. Why do you think it is that Blacklist is special in that respect?

Brian: It's not so much just here. The people in general in the scene are aware of those kinds of issues, and they know that it's really stupid to judge someone on their sex or the color of their skin. So they've gone beyond that. That's something that they want no part of 'cause they realize that it's bullshit and that it's just people who blame their problems on somebody else. It seems like since we only get people here who are very committed or enthusiastic or want to accomplish things--those are the people who think. They realize that those kinds of judgments are really stupid. It just seems natural; that way it seems unnatural. It's sometimes an eye-opener. Like if you spend all your time around a certain group of people in the scene and if your work is with the scene, and your friends are in the scene, you don't really get exposed to that, so anytime you go anywhere else and you run into people who are really stupid, you realize there's only one way to go. But it's easy to shut yourself off, and not even a small little thing enters your mind. I think that people don't make judgments.

Social Atmosphere

Volunteers at Blacklist often find themselves working alone--filling orders autonomously, often within a setting where other volunteers might not be present. While Blacklist may not physically contain the vibrant social interaction that takes place in the record store, Blacklist remains a great outlet for people to meet and befriend each other and to establish ongoing relationships with their customers.

Danielle: I moved to Northern California from Southern California in January of '90, and it was really bad. I didn't know anybody up here, and I was sitting around all the time and I had read MRR for quite a while, and they had something that said "Come on in and join Blacklist..."; and I came in. It was just a good place and a good way to start meeting people here that are in the scene, 'cause I didn't know anyone. It got me on my feet.

MRR: What about the social aspects here at Blacklist? Have you made a lot of friends through this place? Do you think most people have?

Brian: As someone who's here a lot, I think that how many people you get to know depends on how much time you put in. Obviously if you're able to be here only one day a week, and if nobody else is working on that day, you probably feel pretty isolated. But I'm fairly lucky. I get to be here a lot so I get to know everyone who works here. It's really great because if the night before you'd gone to a show and there was just a bunch of idiots, just screwing everything up and no one cares about anything, and then the next day you come in and there's this good group of people working to build things, it just makes all the negatives go away. And I think if people are feeling disillusioned with the scene or what they're getting out of it, they should get involved with some kind of project, or do something themselves. If everyone else is being a jerk, that doesn't mean that you just have to give up, because there's always a large number of good people. You sometimes really have to dig to find them, but projects like this attract people who want to do this 'cause you have to make an effort. Gilman maybe had a tendency to be more social because people came to the shows; here you have to be here by yourself, and it tests whether you really want to do this. So the people who have been involved with Blacklist have been good core people that have been really sincere and want to do something. Maybe this didn't turn out to be exactly what they wanted, but they had an interest, and maybe from meeting people here, they found something else. So I think that it's an excellent opportunity to meet people and to not feel so alone and to try and do something creative when you feel so beaten down by boneheads. Sometimes it involves a sacrifice, and that's what chases people away, they feel like "If I get involved with this I'm going to have to put in x amount of hours each day" or something like that. Well it isn't; this particular project is very lax as far as time goes. There's not a set time that you have to be here, there's not a set amount of hours that they have to be in, it's just basically do what you want, when you want. So I think the social aspects are really really good. We're not able to do a large number of things as a group, which is what I would like--maybe have dinners or outings or whatever. I takes a lot of effort to try and co-ordinate that and usually there's not a whole lot left over from the work aspect to then go ahead and try to get everybody together for a party, so that maybe is lacking, but we'll see what happens in the future.

Its been a real eye-opener to see an actual collective in progress

Brian

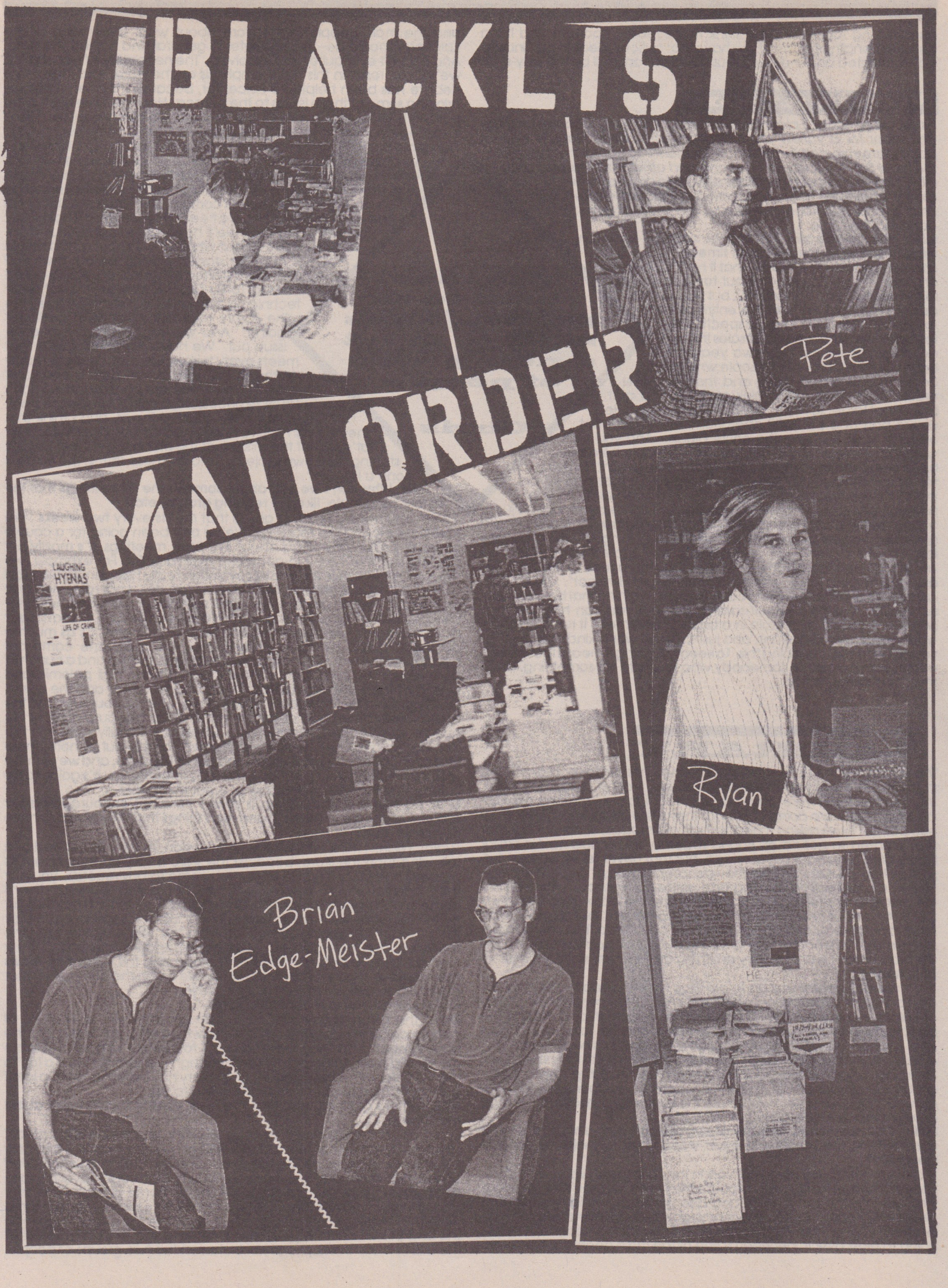
Highs & Lows

MRR: What have been the main problems with running Blacklist?

Brian: Too much to do and too little time. Too little time meaning people have school and/or jobs, as well as social life to deal with, and this is just one additional part. You might not want to make this a last priority, but usually it has to be that way, because with school you can't usually set your own hours, or with work you can't set your own hours. When we started this project we felt the money would be okay, but we wouldn't have enough people. What it's turned out to is the money thing has been kind of a hassle. We have the people, and we've consistently had the people over the three years, which people thought we wouldn't have, but people have consistently filled orders for the last three years. Maybe it sounds like we could never have enough people, and that's probably true, we're always looking for people. I would say that the things that limit us from getting any larger or changing has been not having a lot of people consistently all the time. But things always seem to get done. I don't think we've ever hit a raving crisis where no one ever shows up for a long time, and things fall apart. Someone's always around and we continue to pick up people by word of mouth, and stuff like that. It almost would be like a given that money and people are problems, 'cause those are important elements, but things that haven't been a problem have been the honesty aspects. That's been very encouraging because everyone that works here has been totally great. And the people we deal with, we try to deal from a position of honesty. People haven't bounced checks or they haven't ripped us off or anything like that, and so people have a lot of mutual respect. We've always been very straightforward in our dealings with the customers and the labels, and anytime there's been problems, we take special pains to rectify things to everyone's satisfaction. I'd like to give people faith in business, and show that businesses can be run honestly and can be run ethically and it doesn't always have to be about ripping people off and money for yourself. Maybe that will spur them, when they get into the business world, to try and do something similar.

MRR: What in your opinion are the main strengths and weaknesses of Blacklist?

Brian: We're continuing to do things on a global scale and providing this information of possible ideas to people everywhere. That'll be the main strength, as far as I'm concerned, for as long as we stay in business. Weakness wise, I think that if there was some other way to get these records out other than postage, because postage really sucks. Not only is it expensive, but it's slow and it's kind of temperamental. For the amount of stuff we send out, I would say that we've had very good success with the postage not screwing up too badly all the time. But they seem to be raising their prices every year and getting worse. If there was some way to get these records around without having to pay postage.... Perhaps another weakness is since we don't have as many people to be as absolutely efficient as possible, there's little chinks in our master plan that sometimes is hard. Because what we try and do is keep everything as itemized as possible. If somebody makes an order, we write that down and we can refer to it quickly. Well sometimes people forget to write it down or some other little thing happens. Since there's so much paperwork involved, that's one of the hard aspects because when you have to do so much paperwork and you rely on that paperwork and then something falls through, then you're kind of stuck. Another strength just goes along with what we were talking about before--people coming together


BLACKLIST
MAILORDER
Pete
LAUGHING
HYENAS
Ryan
Brian
Edge-Meister

and working together and I think that's really important and it's a definite strength because if you have that outlook, people continue to stay motivated and they won't just drop out and fall by the way-side.

Motivation

As discussed earlier, Epicenter volunteers continue to donate their time and labor for a variety of non-economic reasons. Blacklist workers participate in something which brings them into contact not only with the local San Francisco punk scene and other travelers who drop into Epicenter, but with hundreds of people around the world. This global communication has provided Blacklist workers with unique and additional rewards which they acquire from donating their time:

MRR: Why do you see Blacklist as such an important thing to spend so much of your time on?

Brian: Because of the impact that it has. 'Cause not only are you getting records out to people who might not have an opportunity, but you're also establishing contact over the entire planet. And when you put it in a perspective like that, as well as the amount of sales that we do--the sales for the past two years have been over $100,000--and people who maybe come in one day a week and they fill a few orders, they don't really think of the scope of it being that large, so I try and bring it up and say "Hey, you're part of a $100,000 operation here and it's not only just here, but over the entire globe. And you can write to people whose orders you fill..." People here have been doing that and making contacts. If they want to take a trip or something, they write back and say "What's going on there? I'd like to come over sometime" You can establish a lot of pen pals and make friends and contacts. For me personally it's just been a sense of doing something that has an impact. Many people get discouraged because their band isn't doing anything or their fanzine isn't big enough or marching at a protest isn't having an impact. Something like this definitely gives me a feeling like "Hey I'm doing something to kick ass and it does have an impact". There's also just a sense of fulfillment that you're doing something that is reasonably successful. And it's very self-satisfying where you can help out in a business or play a major role in a business and make it run efficiently--your part is very important, and just that self-worth kind of thing that you get when you're doing this. To keep this going it means that there's always some place or somebody who wants to do something, and I think that's important.

Library

The library was set up to give people the chance to read and learn from literature that wasn't usually available. Most of the subscriptions, shelves and books were donated, after sending out postcards explaining what they were doing and what they were trying to achieve. They also put out flyers asking if people had old magazine collections that they wanted to get rid of. Bound Together Books had had a similar library idea a number of years ago, but that never really worked out, so they had a lot of stuff that they donated or sold at a very low price. Money for the mailing, printing and some nominal costs (for stuff like the plants and shelving), was donated by the store (approximately $300). A number of subscriptions were also bought, but due to limited funds a number of magazines could not be carried. The only general policy made was not to carry anything put out by political parties, and the group didn't want to carry anything that is racist, sexist, fascistic or authoritarian.

Besides containing an interesting variety of domestic and foreign punk zines, the library contributes a lot to the community aspect of Epicenter by providing a space where people in and outside the punk scene can use the library space free of charge, to read and learn from a range of materials focusing on such topics as health, sexuality, culture, politics, art, languages, and the environment, to name a few. Providing a place where people can learn and work together adds an important dimension to Epicenter whereby another alternative is provided for people who wish to use the space for purposes other than buying records or socializing.

MRR: You mentioned that the library doesn't pay rent. How does it contribute to the building in other ways to try to make up for that inequality?

Lydia: A lot of the people who work in the library also work in the store. I don't think they're doing it because they have to, they're the people who are into the punk thing, and also the library thing. We brought discussion groups in here, we've probably brought some "customers" in here, if you want to put it financially. There's been conflict, I'm not going to gloss over it, between some of the main people in the library and the main people in the store about what the mission of the Epicenter should be--the Epicenter in general and not just the store. And it hasn't ever quite been resolved. The necessities of economics, we're told, result in this huge emphasis on the store. And I think that debate has been helpful to Epicenter, because it's been helpful in bringing some of those issues to the surface. How the store has turned out and how it was originally conceived are two different things. I think it's really important to keep that in mind--not just to complain about it, but also in deciding what you want to do and what your goals are. And we've definitely contributed to that debate. Just the same way that I think education is a good thing regardless of what its pay-backs are, I think the library is. And in an economic crisis that might be a problem: maybe there'll come a day when the library will be told "You can't take a free ride anymore, it's got to pay for itself", and then we'll have some real difficult decisions to make about whether we support that whole idea or not. We started paying for our own stuff more. And we started a magazine also. It's called "Learning To Fly Despite Missiles." It's not really technically the library, but some people from the library took the initiative in getting it going. And we're going to put another issue out. We have a reading group that meets every two weeks that's people mostly from the library. We've met here a couple of times. And I think those are contributions. I don't know if they're necessarily contributions to the store, but I think that they're good things, and I think that they wouldn't have happened if it wasn't for the library. That's part of the mission of this place too--to get people starting their own projects, and on those terms, the library's done a lot.

> **The most positive experience has been to meet a new group of people**
>
> **Chris**

MRR: Why don't we talk about some of the other things that the library people do, like the reading groups, etc.?

Lydia: We have a reading group that meets every two weeks. We take turns picking the readings. We've only been going for a couple of months and we've had about five or six meetings. It's mostly not political but the theme in general is everyday life. For example, we read about whether the sexual revolution really happened, we read a lot of stuff about gender, what defines gender, what roles men and women play within gender, we read stuff about work and how that affects creativity and communication between people. It's not heavy political dogma--we're not reading Marx and Engels. It's as much a discussion group as it is a study group. The magazine came out because of the war. Everybody was feeling frustrated and a bunch of people wanted to put out something that wasn't all polemic and wasn't all facts and figures about Iraq and weapons and the costs--more personal feelings about how the war affected our lives and the frustrations that we had about demonstrating, because most of the people involved in Epicenter as a whole were really active in the demonstrations. There was street-theater coming out of here, there was a lot of General Strike organizing out of the store, and we wanted to put something out about how war was affecting us. It's going to be different every time depending on what the theme is.

MRR: Do you feel that having a library here has encouraged a fair amount of people to come in and read things that they wouldn't have otherwise read?

Lydia: Yeah. I think for this place it takes longer for it to get kind of a following than the store, because the store is very up-front about its purpose and what it has to offer. You come to buy records, you buy them and you leave. In here I think people are kind of unsure - they'll come in and there's all this stuff, and maybe they feel intimidated just by the fact that we have so much, and it's all this knowledge in their face, and it's physically closed off from the rest of Epicenter. The library's gotten more popular. More people know about it now. I think the fact that we started this reading group and this magazine shows that we have a core of committed people within the community that are into the library. I think that's something.

MRR: How do you feel about the library?

Matt: The library is cool because it brings other elements. A lot of people come in here who are into the whole idea but aren't into the punk aspect. And they seem to want to identify with what we are doing and seem to be able to do it through the library. I like it a lot, to me the library is really important. The library has exposed me to a lot of stuff that I'd have been too shortsighted to see.

MRR: Is there anything else that you think people should know about the library?

Lydia: There's this guy who must be seventy, and he loves this place. I think he's been a counter-cultural kind of guy his whole life, and now he makes wire jewelry and sells it to people. The bunch of us have kind of gotten to know him, and that's something that would never happen if this was just a punk store--he would never come in here. I wish that kind of thing happened more often. I think we're discouraged in some ways that there isn't more interaction between the people who read this kind of stuff and the people who listen to that kind of music--that there isn't more overlap--not just between the two groups of people,

but between individuals. But we haven't given it up. It's been a year and we still believe in it, and there's still people who get something out of it, and in that way I think it's a good thing and we'll keep it going as long as we can.

Political Energy

Some of the Epicenter workers who we interviewed felt that the library was perhaps the most political branch of Epicenter. Upon entering the library, it's difficult not to be aware of the political atmosphere due to the nature of the materials and artwork displayed. The strong political opinions of library workers has helped determine which materials the library carries:

Lydia: There was some controversy within the library group about some of the stuff that we carried, namely the Nambla Bulletin, which is the magazine of the North American Man-Boy Love Association. It's a magazine providing information and support to men who want sexual and emotional relationships with minors. There was some disapproval. We also made one general policy that we didn't want to carry anything put out by political parties, because we don't want to carry anything that's racist, sexist, authoritarian. Some of the people felt that by the nature of the fact that they're political parties, they're authoritarian. Personally I don't wholly agree with that, but I can understand it. And I think that we do have to draw some lines because there's just too much stuff and we have limited space, and we want to condone a certain kind of thinking. Not to necessarily exclude others, but we're not going to carry Time magazine, we're not going to carry Glamour magazine, 'cause there's no point, that's not the stuff that we're interested in ourselves and we want to provide.

MRR: You said that there was some conflict with a particular magazine, and maybe a couple others. When that kind of conflict arises, how does it get solved?

Lydia: When we first started planning it was more of an issue. Now because people bring donations, we'll pretty much put anything out. We're not as strict about it. But when it came to spending money, and it came to kind of establishing the tone of this place, it was much more important. The way that we dealt with it was to sit around in a group and argue about it. The woman who had a particular problem with it ended up not being part of the group afterwards. It was a tough choice, especially with an issue like that where there's a lot of child abuse, and we made it clear to the people who disapproved of the magazine that it doesn't condone non-consensual sex, it doesn't condone any kind of behavior that coerces, it's not into violence. We were trying to portray it as more of a support for people who have these instincts and have these feelings and desires. If we deny that they exist, that's not doing anything. That's the kind of thing that we talked about, and it doesn't condone anything that we disapprove of within our mission, which is to not carry certain kinds of stuff. It wasn't racist, it wasn't sexist, it wasn't authoritarian. There's a lot of stuff in here that I necessarily wouldn't be interested in, but that's no reason not to carry it. Just because you don't like it, it doesn't mean you shouldn't carry it.

MRR: Because there are certain limitations on what you'll carry, what would happen if something came in and if there was disagreement about whether or not something constituted a racist publication or a sexist publication? Does that ever happen?

Lydia: That was the thing with some of the stuff that was put out by political parties. I was one of the people who was in favor of carrying some of the magazines, because I thought they provided some really good insightful information on particular issues. Sure, maybe they were published by The Socialist Party, but they weren't the kind of things that ended up saying "...and therefore we must support the workers' struggle of the proletarian. Power to the people, down with the state!...", which is the kind of rhetoric that we're trying to keep away from, 'cause that's what it is--rhetoric. I thought some of the magazines were really worthy of being displayed here, and although I don't affiliate myself with any party, I still welcome the opportunity to read that stuff. There were a number of publications put out by political parties, and we agreed to take one or two of them, but the rest we said "fuck it". So it was compromise, it just has to do with arguing. If you're talking about collectives and whether they operate on consensual model, or majority models, etc., we're not that formal. We just try to work it out. Personally, I'd love to see some right wing stuff in here. I think it's just as important to know what the bad guy is saying, as it is to know what the good guy or the politically-correct left-wing person is saying. I think that's really important. If part of our mission here is to educate people and stimulate their minds, then that's a big part of it--listening to the other side and saying why you think it's fucked up. These days you tend to believe what you read because it's in a big magazine, which supposedly is written by experts. You can't just absorb everything so easily.

MRR: When people were deciding what kinds of materials would be here, do you think they wanted it to only reflect the group's own political bias, or was it open to carrying other kinds of literature that might not correspond with the group's own political biases?

Susanne: I have some problems with your use of the word 'bias'. My criteria for the magazines was none by political parties, and I don't want magazines that advocate any kind of oppression. There's many magazines here that I probably don't really agree with, but still....

MRR: So why do you feel that way?

Susanne: Why don't we have fascist literature? They can have a fascist corner, I'm just not going to do it myself. If it's done in a way that's clearly "look at this shit" sort of thing, it would be fine.

MRR: What about the idea of having fascist literature in here, but not being so in-your-face about "look at this because this is bad". Does the library not think that it would be a healthier way to carry all sorts of things and have people come in and make up their own minds about what they want to believe?

Susanne: I can see what you mean. But I think that we are surrounded with fascist or better conservative information all day long. Just read any newspaper or watch T.V., or look at commercial magazines. We are exposed to oppressive and offensive world-views constantly and it doesn't seem to have helped people to make up their minds at all. You can propose the same thing to the record store about independent fascist bands.

MRR: Because then you're selling that. And then you're supporting it. But if something is donated, I think that's just a matter of promoting free thought.

Susanne: We're supporting a landlord with two thousand dollars a month--the "compromise" is made. That's also my basic reason why I don't like to call Epicenter a radical place, because on one side we don't support the big record companies, and that's fine with me, but nobody even minds paying a landlord two thousand dollars a month. So where do you draw the line? If they decide to sell records from big companies or conservative bands I wouldn't object. Our relationship with the landlord is very oppressive and exploitative already.

Summation

In spite of very real frustrations held by Epicenter workers such as trying to find new ways to generate money to keep the space open, becoming more accessible to the outside community, and building more functional collectives, most volunteers seem to feel inspired by the work they do in creating and sustaining a center for a variety of activities which are simultaneously meaningful and fun. The achievements reached by the Epicenter community provide an example that people really can put their ideals into practice with the strong support of people who share a common vision. Hopefully, Epicenter's existence will urge other people to establish projects which they feel would be beneficial to themselves and others. For those who feel that they'd like to try something similar to Epicenter, the following advice is given:

MRR: In your opinion, what would it take for people in other areas to want to start a project similar to the one you've undertaken?

Tim: First of all it takes a community to support it. I'll be real curious to see how Joel Wick's record store in Kalamazoo, Michigan does, whether there's enough of a scene there that can support something like that. So it takes community that's got some kind of activist core. And it takes capital, people who are willing to put money into something that isn't going to generate more money. So finding those two ingredients is difficult.

MRR: What would be your advice to people in other areas that want to start up a similar project?

Clay: Especially if you live in a place like San Francisco where they want you to get a permit to breathe, have everything about your entire life ready for you because they're going to run you through the ringer crossing all your "t"s and dotting your "i"s. In our case we're dealing with records and we're dealing only with punk; maybe see what's going to be your sustaining factors in what you're doing. What we've also done at Epicenter is make it a multi-use space, so don't just only stick to one type of thing like selling records or just putting on shows. Realize that every single person you're working with is a human being and they all have good points and bad points. Try and make it fun and not a job--that's important--try to have fun at what you're doing. Try to make it a labor of love; you'll get really disillusioned really fast if you don't.

Epiecenter itself enjoys a vibrant present and a promising future.

Matt: I think Epicenter is on the verge of exploding. Just with energy, people coming into this city, just all this new input. I just think it's going to continue getting bigger and bigger. And I really like the enthusiasm of the people here, I think we have the right chemisrty.

Addendum

Since these interviews took place, Epicenter underwent a major crisis, something that is endemic to volunteer-run establishments. Clay and Honey reached the burn-out point and announced they'd be leaving at the end of the year. An emergency meeting was called, and a large group showed up, deciding to both reorganize the distribution of responsibilities internally, and to incorporate externally. The months to come will show whether this transition will succeed.

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PRE CHORDS

I'm at this so-called party and nothing is here for me but I've got Butthole Surfers on disc to keep me company. I'm drifting like a shark, not cuz a shark is violent or has sharp teeth, or will, attack, but because I feel like I can't ever close my eyes, like I sleep with my eyes open. I want to see it all and I don't want to miss anything, nothing. All DREAD members, Bart, Athena, and Stash were present on this date, along with Joe Clark without whom this interview would not have been complete, but not all minds. Some fucker popped my steam valve so I had to get my car 3 days later. Another setback! Asshole!!! Interview by Piss Boy, photos by Monica Taylor.

MRR: How long have you wanted to be on stage, in the public eye?

Bart: 7th grade.

Stash: Since the 6th of October in 5th grade.

MRR: How about cars?

Bart: My fantasy car is a Batmobile, but for now I own a Jaguar and a Benzo.

Stash: I've never had one or been in a car wreck, but Athena crashes everything she drives. (He says this as Monica, victim in the crash, complains of whiplash.)

MRR: Have you had any run-ins with the smaps?

Stash: Me and Athena were driving around in Martinez one day and stopped at Foster's Freeze. A bunch of homeboys were hanging out there so we decided to leave because we felt really uncomfortable and were getting some mean looks and shit like that.

Athena: So we're driving away and they start yelling stuff at us like "Skinhead!" and stuff like that because of Stash's hair and then all of sudden this guy runs out to my car while I'm going like 30 down the street and kicks the back end except he kind of slipped because Stash threw his ice cream out the window on him and I ran over his leg by accident. The cops were actually cool about it, though. We both poured on the charm with them and gave them one of our records and they let us off and even asked if I wanted to press charges! It was cool because I ran over the guy's leg but I still won.

Bart: When Brian was in the band *(Brian is the ex-guitarist for the Dread)* we used to deal with cops all the time because he was always stealing or getting arrested or being pulled over for drunk driving and really stupid stuff like that. *(Brian stole gas cuz he had no money and Brian's a punk whose mother will listen to Neurosis at volume 10 while screaming death and bomb annhilation threats)*.

Stash: When we used to practice at my house, the cops would always come over and tell us to turn down. They finally told us to find a new place to practice or else they'd arrest us for disturbing the peace or something stupid like that. So now we practice in Bart's bedroom.

Athena: I had a party in my backyard last year that Blatz played at and the cops came and bugged us there, too.

MRR: What do you think about new music?

Stash: Nothing new is going to come out. All the music is going to repeat history. Athena: Something new will happen! It just hasn't happened yet!

Stash: I'm going to kill myself when I'm 25. *(Well, if G.G. Allin doesn't end his existance then I'll have Jason (Stash) to look forward to. And I was worried that when G.G. dies, nothing could top it...)*

MRR: What new bands do you like?

Stash: I like Rollins a lot.

Athena: I like Nuisance and Blister. Nuisance isn't really new, though.

Bart: Blister's cool.

MRR: Do you guys litter or recycle?

Athena: I litter cuz I'm lazy, but I recycle, too.

Stash: Me too.

Athena: We recycle when we need money for the band. When we were getting our record pressed we would go out on "can raids" and steal people's cans from their curbs on garbage night and then get them recycled for money for the record.

Bart: I litter and recycle.

MRR: What was your favorite live performance that you played?

Athena: In San Luis Obispo.

Bart: Definitely L.A. We met lots of new people. We had to stop playing because another greedy band wanted to play because the crowd liked us and they wanted to start playing.

MRR: Have you had a brush with death?

Athena: When I crashed my car.

Bart: I stole a motorcycle once and was driving it really fast with my ex-girlfriend Laura on the back and almost skidded out of control on some gravel and Laura almost fell off the back of the bike, she was screaming and crying, but I grabbed her leg and pulled her back on and kept going.

MRR: Who is your favorite artist?

Bart: Jello Biafra.

Stash: Keith Moon.

Athena: The Desendents. I get a good feeling whenever I listen to them. *(The whole time during this interview, Jason's thought it's been raining outside. Everyone reassures him that it's not every time.)*

MRR: Who's your favorite killer?

Athena: I don't have one.

Bart: Edward Gein. The Texas Chainsaw Massacre and Psycho were taken from this guy's actual murders. When they *(cops, dumb)* found him, he was cooking a human heart stew and had two human skulls on his bedposts.

Stash: The Zodiac Killer because he hasn't been caught yet.

MRR: What's the strangest thing you've ever heard or seen?

Stash: Bunjy jumping.

Athena: I've seen Piss Boy swallow his piss. *(yahoo!)*

Bart: In "Faces of Death" when the girl jumped off 3 four or five story building and bounced when she hit the ground. *("...on my hand yet!)*

MRR: Tell us about your record.

Athena: This is such a long story and I'm sick of telling it.

Stash: Me too.

Athena: Well, this guy Chris in San Jose was going to start a label and asked us to be the first band that he did. So he went ahead and paid for our recording. And then we didn't hear from him for days...

Bart: When the war broke out, he freaked and took off for Florida...

Athena: And flaked on the rest of the project, basically, so we took the recording and put the 7" out ourselves. We started out own label. Our next project is going to be a compilation of Concord bands to be called "Straight Outta Concord" with us, Anal Mucus, and Total Fucked and maybe Grunge. "Stiffed," our 7" is $3 ppd. so write us if you want one.

THE DREAD/ PO Box 6545/ Concord, CA 94524

PAGANEASTER

Hailing from La Spezia, Italy, PAGANEASTER is considered one of the most credit worthy underground bands of their country. They've released a great album called "I Quit..."on WIDE Records of Pisa. PAGANEASTER has had a long history dating all the way back to the early '80's. During this time, they had two releases on comps through Amen Records. These comps were entitled "C.O.D.E." and "La Nave Dei Folli", both of which were pressed between 1985 and 1988. We had this interveiw with Maurizio, the bassplayer.

M: We thought of changing our name because we have had so many personnel changes and a more crude name may suit us better, but at the same time, it would mean wiping out all that we have done until this point.

MRR: Why did you wait so long before your first full length release?

M: From the moment we started, we had many promises but no action which is pretty common in the music business. At the same time, the sound of the band changed a lot; from a more percussive and refined sound turning to the noisy guitar sound that we have now. Above all, we wanted better equipment to self produce our material. "C.O.D.E" didn't have good distribution and "La Nave Dei Folli" was recorded between '85 and '86 but was not released until '88. Everything seemed to be pretty well established with Amen, but they stopped doing releases and we had to look for something else. After a long series of broken promises and fallen contracts, we met the people at Wide and we released "I Quit...."

MRR: You guys do a cover of "Venus in Furs" on your new album. Why did you chose that song?

M: A cover version comes from either when you love a song or when you want to laugh at it. In this case, we did it because we really like it as we use to love the Velvet Underground.

MRR: Everybody says that PAGAN EASTER could do well on an European level.......

M: Yes, the situation about shows for Italian bands is tough. You have to take more care in getting the attention that other foreign bands do. Other foreign bands don't suffer this problem. We would just like to have the same opportunities.

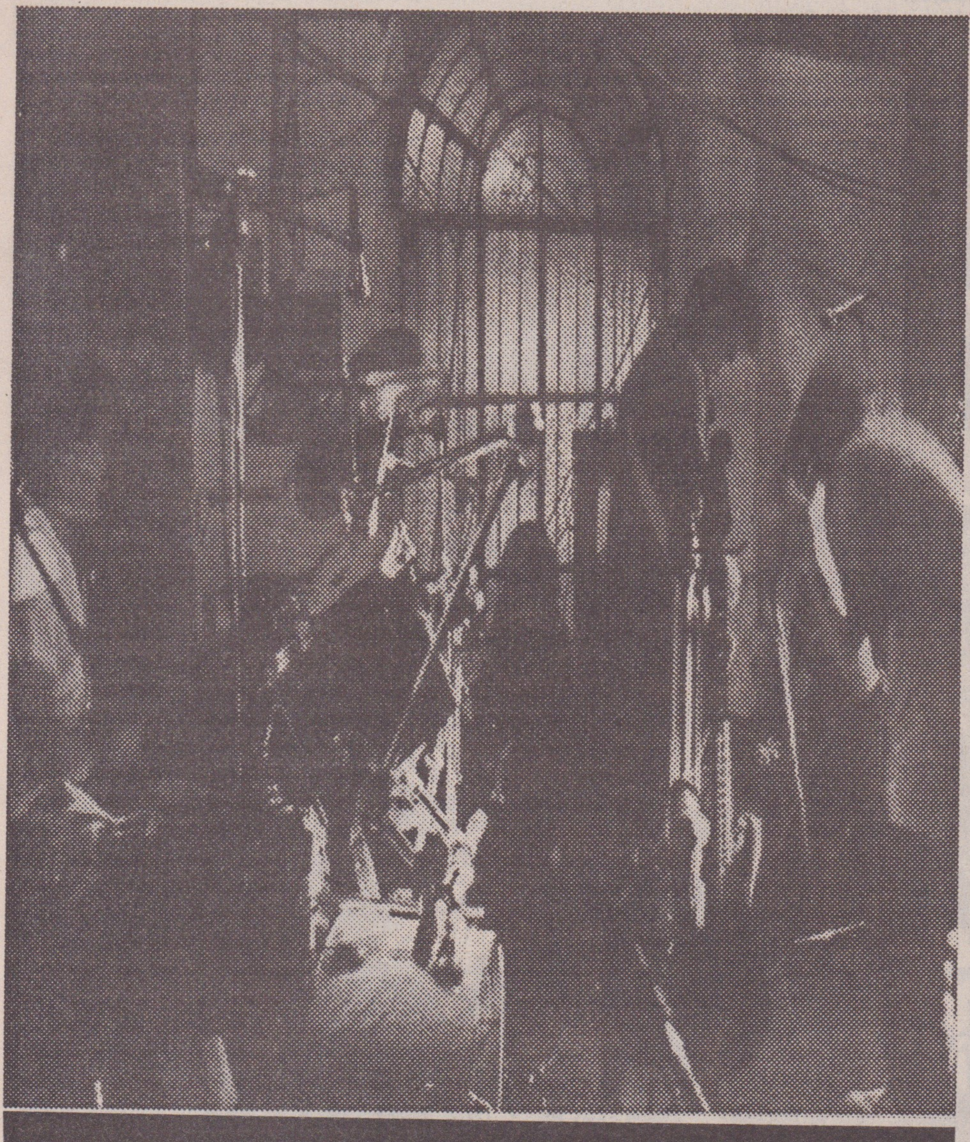
MRR: You've been told that your sound is a lot like Sonic Youth's. . .

M: Yes, we have many things in common but we followed our road without depending on any influences. We've had this sound from the beginning. We've just developed from a strong rhythm section where the guitar broke through, into a more tense and energetic style that focuses more on the guitar.

MRR: What are your plans for the future?

M: We just took part in a compilation called "Gioventu Sonica", a tribute to Sonic Youth made by Italian bands.We do a medley of ~Kill Your Idols", "Kool Thing" and "Shakin Hell". We are also working on material for the new album, which will be released in '92 with a heavier sound than before.

Wide Records/ PO Box 309/ 56100 Pisa, Italy



AVENGERS

This interview first appeared in the Swedish zine "Strip Search & Destroy" (c/o Really Fast, Box 6170, S-102 33, Stockholm, Sweden). Danny Furious, the Avengers' drummer, now lives in Sweden, and here are his reminiscences of that legendary band's early days.

MRR: The beginning, please. . . You began when?

A: We began January, February '77, thereabouts. Goes something like this, pretty typical. I was going to art school in San Francisco. . . and. . . but this part's kinda fun because one night, the RAMONES were playing in a really small club somewhere in North Beach, San Francisco. So I asked all my painting buddy friends, who were like a band as well. . . . We were . . . yeah, very close people, but nobody had ever seen the RAMONES, nobody even knew who the RAMONES were. I barely knew, I'd heard the first record, and there was nine people there to see them. Nine people! But they were so good! They were fantastic. They were really good then, in those days. And this little stage in this little, dark club, right? Nine people watching them, and they put on quite a show. Dee Dee Ramone jumping up, he used to jump like crazy. And I guess, you know, I had been playing in various garage bands since I was young. Suddenly I sort of got inspired again, I was really uninspired painting wise, so. . . yeah, I got really turned on, really excited about playing music again or something. Very simple, very direct sort of . . . something fun. . . So I gave my friend a call, Greg. . . I said Greg, why don't you move up to San Francisco? Let's start a band, you know? Something like that. And he did. He moved up directly. I bought a drum set on the way up and we started playing . . . Some friends of mine, and myself, we had a loft in SF. Lived there and painted there and fucked around, you know. Had parties. . . . And we just played there for fun, and my friends would be painting all night, take speed and paint of whatever, and we'd be playing music. . . kinda crazy . . . fun. And . . . there was this . . . nice young girl who was going to San Francisco Art Institute. She used to dress up really wild, she was really beautiful. I fell madly in love at first sight, and I asked her if she wanted to sing in this band; "Hey, we're started a band, do you wanna sing?" "I never sang before. . ." We stuck her in front of a mik and she sort of got off on it. And that was Penelope. . . Then this crazy sort of photographer, kid named Jonathan Postal, really pushy, aggressive guy, had connections in the press. . . and he said he could get us gigs so. . . we let him play bass, and he got us a gig at Mabuhay. . . And we're playing an all night party kind of thing. There was lots of San Francisco bands that were playing. No punk bands, they were all . . . there was no such thing as punk then, not in San Francisco anyway. But . . . it's funny, we said we're gonna write all original material, we wanna have our own songs. So we wrote like six or seven songs one afternoon, rehearsed them acoustically, cuz we had no time to rehearse them, right. We were the last band to play and we got up there and played. Half the time the guitar player and the bass player were playing two different songs, etc, you know. It was like . . . our enthusiasm and the audience's enthusiasm was an instant hit. Yeah, that was the beginning of the AVENGERS, that gig. And from then on we started playing the Mabuhay every week. Once a week or as often as we could, as none of us had jobs and we decided to dedicate our whole thing to this band, all of us. Penelope even stopped going to the Art Institute. We moved in together, etc, etc. Jonathan got to be a real pain in the ass. We had to get rid of him, immediately. . . And that caused us a lot of problems cause he had lots of "ins" to the San Francisco press. So we always got bad press, right? Always. . . That was ok. Used to make us crazy, but. . . any press is good press, that's what they used to say. But anyway, then we got this kid named Jimmy to play the bass, and he fit in perfect, you know. He was a funny kid from the Midwest somewhere, who moved to San Francisco to make it big or whatever. He played bass. We had a good band and we rehearsed every day, played as often as we could, and our audience started getting bigger and bigger and. . . I don't know. We were an extremely aggressive band, we played really fast and really hard and really loud, and often times you couldn't hear Penelope, which was kind of sad. . . She didn't like that either, but. . . She liked being in a band with a bunch of guys, being able to . . . I don't know, I think she got off on being on stage. Being the center of attention, and she was good. It was a nice combination of people.

MRR: What kind of audience did you attract?

A: Oh God, in the beginning the punk audience in San Francisco were a lot of gay people. This is true. But they were super enthusiastic you know. And we had a song called. . . naw, that's too embarrassing. . . but . . . (laughter). Yeah, at first there was a lot of gay people, young gay people, who . . . they were frustrated like a lot of other people. Had nowhere to go, nothing to do and this was a good place to go and see a band play, get wild and get drunk, and scream, and dress up strange and . . . something like that.

MRR: Any violence at the gigs?

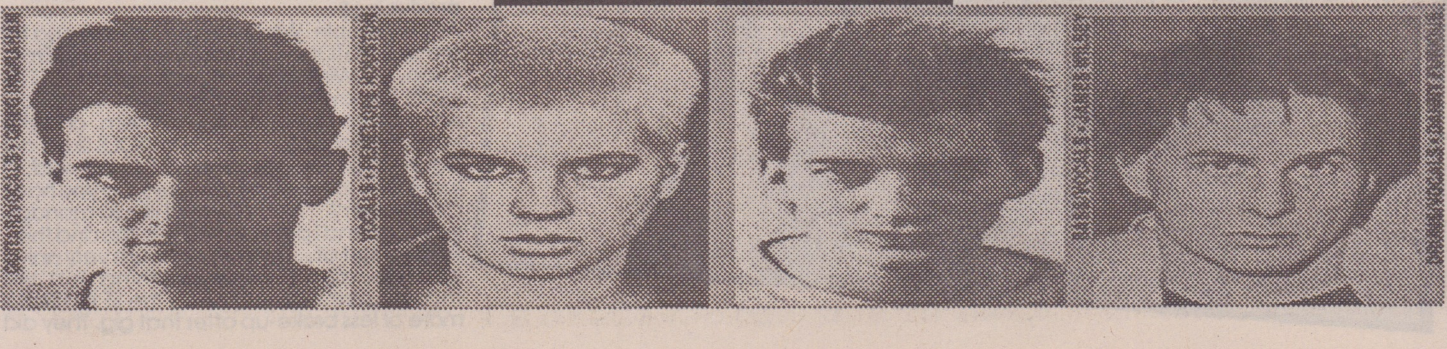
A: Lots, but that came later.

MRR: With the punk audience, sort of?

A: As this whole punk thing started to grow and spread the audience changed drastically. Although the original people still would come, there was a lot of young people, very young people who would get hip to this punk shit, punk stuff, right? And when that happened, and there was a couple of fanzines that popped up. One in particular was "Search & Destroy". . . which was very intellectual actually, and very nice lay-outs, and very nice photographs, and very poignant sort of political statements, and this. . . what you call situationism, political shit. Anyway, yeah, it got violent sometimes. Not just the regular audience, who would thrash. . . I think we were the original thrash band. I really do, in some ways. . . But the outskirts of San Francisco was very redneck, and there was very strong white power, white Nazi sort of movement, sort of mentality, and these people hear about this punk shit, and they'd seen photographs and they'd seen swastikas etc., so they came to check it out you know, cause they had swastikas tattooed on them, right? They would come and start fights inside the club. Sometimes it would get very intense, extremely intense. A couple of people got really hurt when this would happen. Although San Francisco as a whole wasn't . . . a lot worse things happened in L.A. The police. . . The police would cause most of the violence. It wasn't like that up in San Francisco, out. . .some of the things that happened in L.A. are too much. . . I've seen some really terrible things happen, really terrible. . . But. . .yeah, next question?

MRR: So in the beginning, you didn't consider yourself to be a punk band?

A: We didn't know what we were, we were just a band playing. But very quick this world "punk" got labeled onto us and we. . .yeah, we accepted that stuff. Because at that point a lot of other people started bands as well, say three or four months after we were doing o.k. Like say I met Will Shatter, he just came home from England and he was impressed and decided to start his own band, which was a band called GRANDMAL which later became NEGATIVE TREND, which later became FLIPPER, right? I mean, it went like that. You went to see a band. If you were really impressed, like me with the RAMONES, you start your own band, chain reactions. So a lot of bands started popping up around



AVENGERS

the end of '77, lots of bands. Some of them were very good. Some of them weren't. . . you know. I think the most popular bands on the West Coast at that time were us, the DILS, the WEIRDOES in L.A. Later on, when we . . . you see we had to keep moving, playing all the time in order to pay the rent, etc, so we went to L.A. a lot. And we also went up into Canada, to Vancouver. That's where we met D.O.A. and we brought them down to San Francisco and they were a big hit there. It was sort of like this is how to grow too. It was really fun then.

MRR: You didn't get to play the East Coast?

A: No. We never did. We were stuck on the West Coast, as America is such a big country. Of course, we wanted to play in New York but. . . we never got around to it.

MRR: In New York it was sort of taking another direction. . . it wasn't as "hard" as in San Francisco. . .

A: No, I think the West Coast was more influenced by what was going on in England, than New York. They claimed to have started this whole punk shit, right? TELEVISION and RICHARD HELL and all that stuff, RAMONES, etc. I think we were more directly influenced by what was happening in England, but somehow it turned out different as well. The music was much faster on the West Coast, harder, faster, louder. More aggressive, it was very aggressive, a lot of the bands were anyway. Wilder. . . like the DILS wanted to be the new WHO, you know, stuff like that. Some people were really good with their instruments, like Chip, a great guitar player. Fuck! He was great. He was something special.

MRR: So what did the media write? Did you get any horror stories there?

A: No, there wasn't much in the media, in the local media. There was, like I said, the underground papers, like "Search & Destroy," a couple of fanzines in L.A., I can't remember their names. . .

MRR: "Slash"?

A: "Slash". . . "Slash" were very supportive, extremely. But the local newspapers would put a little article out or something. They would just make up the article, they would say really silly things. They had this preconceived notion of what punk rock was, people vomiting, etc. They would write that stuff and this would infuriate all the bands, they would get crazy reading this kind of stuff. But there was nothing you could do about it. Nothing.

MRR: So, when the 7" was released, was it easier to get gigs? It was released really early anyway.

A: Released in November '77. The same time the DILS, us, BLACK RANDY and some other records came out on this Dangerhouse label. It was some of the first singles on the West Coast, you know.

MRR: Did you get any airplay?

A: Yeah, Rodney Bingenheimer in L.A. Rodney on the Roq, he was also very supportive and he would pay stuff. And there was another. . . there was a radio station in Berkeley on which this guy who started this "Maximum Rock 'N Roll" magazine, had a show, I can't remember his name. . .

After the Sex Pistols show at Winterland

MRR: Tim Yohannan?

A: Yeah, Tim. And he was also really into this stuff. he would give airplay. And there was a couple of radio stations, local rock stations who would occasionally play what was happening in England, not what was happening there, on the West Coast. The STRANGLERS, the JAM, SEX PISTOLS, CLASH, etc., they would play that shit.

MRR: So what was the opinion on the West Coast, what did you think about the English punk. I mean, was that something you were trying to do, or did you say, "We're doing our thing, and those English bastards get all the recognition. . ."?

A: Let's put it this way, Punk was supposed to be something from the heart, right? We were grass roots and honest and we don't care, no more heroes blah, blah, blah. So of course we weren't supposed to think like that, but people were envious, yeah. I mean, the way I see it, as far as I'm concerned, we were very influenced by the bands in England. PISTOLS of course, the CLASH of course, etc. But inevitably we did our own thing. I mean, an influence is an influence, it just creates something else, that's just what happens. But of course there was a little bit of jealousy in the fact that these bands had released albums and had some recognition, were able to pay their rent, so we thought, whereas we were all. . . The poorer you are, the harder you work and the bitchier you are as well, see what I mean? It was something like that.

MRR: So what's the story behind Steve Jones producing?

A: Very simple. We got a gig, opening up for the SEX PISTOLS' very last show in San Francisco. . . Winterland. It was January 11th, 1978, somewhere around there. Somehow we got the gig opening for them, and the road manager for the SEX PISTOLS liked our band and he approached us and said, "I would like to manage you guys. Do you have a manager?" "No." "I would like to manage you guys and I promise you this, this and this." And we sort of . . . I mean, we were very naive and we didn't know anything but we thought sure, why not? And the SEX PISTOLS more or less broke-up after that gig. They did

Penelope & Danny

this thing with Ronnie Biggs and all that, but that was just a hype more or less, right? Steve Jones wanted to produce bands, he wanted to be a producer. And so he came over, we played with him for a while, we wrote a few songs together. It was fun, we got along with him and he wanted to do it. So we just went into the local studio and, I think we did about six tracks, I can't remember. And while we were in the recording studio, Steve got a call from England and it was Malcolm McLaren who said Sid Vicious had stabbed Nancy Spungen and he had to go back to England because they couldn't afford to pay for him being in California any longer, as all the money from Glitterbest had to go into the Sid Vicious defense fund etc., right? The focus was now on Sid Vicious, so Steve Jones said goodbye, took the tapes with him and. . . he was gone . . . And we couldn't . . . we had no contact with him for at least a year, and we wanted to release this stuff, it hadn't been mixed yet or anything, just raw tapes, right? But no Steve. . . and that was the end of that.

MRR: But I thought those tapes were used for the 12". . .

A: EP?

MRR: Yeah.

A: Yeah, that's another sad story. That's also after the AVENGERS broke-up. . .

MRR: . . . which was, at what time?

A: . . . Ah, shit. . .the end of '79, thereabouts, or the summer of '79, August I believe. We all went our separate ways. But we got a hold of these tapes, and Penelope and I went into the studio to finish a track, and we mixed these tracks, but they weren't the way we recorded them. They were mixed really bad, and the record was put out, and it was terrible. It was just a bad mix, very bad mix, so. . . I can't remember what happened with that record, it didn't go anywhere, the people who put it out were another sham outfit and we saw no money. . .

MRR: What about the label? White Noise?

A: Yeah, it was just some fly-by-night arrangement. . . again. . . I don't know, I guess an artist wants his stuff available to people so people come along and say, "Hey, I'll do it for you," and you might tend to say, "Sure, why not?", and that's what we did, and that's a mistake and the record was terrible but. . . they only did the initial pressings and then it was gone. Maybe 10,000 records and then no more.

MRR: And the 7" was pressed in . . .

A: That's hard to say. . . See, we never saw any royalties from any of our records. . . Nothing.

MRR: Not even the LP from CD Presents? How did that come about?

A: That came about many years later as well. This record we were talking about, White Noise. . . at that point I didn't care at all about the AVENGERS anymore, anything. . . And I was off in my own mess. That's when I started to make a real mess out of my life, I didn't care. Nobody else cared either, cause Jimmy was playing . . . he switched to guitar and started to play rockabilly, and Greg, he went into recluse. He didn't see nobody, he got a 9-5 job. Penelope. . . I don't know what happened to her. . . We broke-up, so she went her way, I went mine, and I started to play with some strange people, just for money. I went to England for a while, I was living in London for about a year in 1980, after playing with Joan Jett. . . (laughter) That's a good story. . but I knocked off there, and moved back to San Francisco. And that's when this Dave Ferguson guy approached <u>me</u>. . . Somehow - if I remember correctly - I was the sole owner of the tapes, and I had a lot of weird tapes from the Mabuhay, Steve Jones' tapes and. . . some other funky things we did. So we went into the studio and tried to clean them up a little bit. We released the Steve Jones mixes, that were just rough mixes. They were very muddy but we released those, cause they were very good actually. But as for "We Are The One," we couldn't get the tapes from Dangerhouse. So we had to just record the single onto tape and try. . .yeah, that's how we did that, and put it out on that LP. And. . . I got a lot of money, well not a lot, maybe 2000 dollars which was nothing, just to sit in the studio and sort of be, producer or whatever. But at that point I moved to L.A. Nobody in the band have seen any money from that, nothing. Nothing at all. So I have yet to find out what happened, I don't know. Have no idea. You know I sort of left my past behind . . so to speak.

MRR: The song "Summer Of Hate," was that a comment to the ten-year anniversary. . .

A: Yeah! Summer of love, ten years later: summer of hate. . . I think it was very tongue-in-cheek, we weren't a political band, not at all. . . "We Are The One"? That was a joke you know, but people took it very seriously. It was a joke. I mean, there's a certain amount of seriousness but all in all, if you listen to the lyrics, it's a joke! (laughter).

MRR: Yeah, but it kind of captures a certain feeling that was around at that time. . .

A: Yeah, but. . . Nobody in our band was politically aware, nor were we . . . I think we were afraid of the pitfalls of being political. I mean, the CLASH were political in one sense, right? And then we had our good friends the DILS, who took that to the extreme. . . and we all lived together, the AVENGERS and the DILS, so we were influenced by them and they by us. So politics come in but not seriously, I don't think. . . shit, I knew nothing of politics. And they were talking communism, Marxism and all this crap, and we just wanted to play music really. It was a very personal thing I think, playing in a band at that time. It seemed like we made a lot of people happy, and we were very happy playing. We really had fun when we played and people really had fun who came to our gigs. And often times we had a full house. I mean completely full of people, i mean, I can remember seeing a wall of people going around like this (draws a half circle in the air), and people standing on chairs behind them up the ceiling, and jumping up on the stage singing "We Are The One" and the chorus and "I believe In Me" and the chorus. And it was just like. . . it was a gas, you know? It was really fun! But it was sort of self-destructive as well, perhaps. . . I mean, I can remember doing interviews back then. . . We didn't know what we were talking about, but we would say think like "Yeah, we'll be gone in a few years, this is just Now. We're doing this Now for Now's sake, have fun for now, and hopefully something will come along in 2-3 years to replace use. We don't care. We care only about Now." But I mean we were just a bunch of bratty kids, you know. Or whatever we were. But we were a drug free band which was a plus for us, I think. A lot of the bands were. . . there was only two drugs then, heroin and speed. Some of the bands were speed bands and some of the bands were heroin bands, neither of them could play well. But we were a drug free band and we played well. It was very physical, VERY physical. I was in. . . I had to be in good shape to play that music. I work so goddamn hard on the drums you know, and it played off though. It was fun. We were all best friends. So we sort of were, in a way. . . couldn't see what it would be like just to be a kid and wandering in off the streets because so much happened after that. So many bands sprang up after we were long gone, playing more or less the same kind of music. And, you know, you said something about Mike Ness, and SOCIAL DISTORTION or whatever. I mean, I met him much later. . . way down the line, and their music was not dissimilar to what the AVENGERS were doing 7 years earlier or whatever. And we became good friends and he just asked me "can you play drums for us?" and I said "sure."

MRR: So you have no actual plans to get back to music? No reforming the AVENGERS?

A: No. No, I talked to Greg a couple of weeks ago, he called me. He's still playing music sort of, in his own basement, he has all the equipment, a few friends, but . . . He doesn't have the personality that pushes a band into a situation where they play someplace and maybe go somewhere. Greg's a very cool guy, he just doesn't care. I mean, it was my pushiness, it was my attitude that got our band going and sort of keep it going. And it was partly because of that attitude that I had, that the band broke up as well. I can say that. I was very pushy. It was my band to some extent. And, yeah that's the dangers of rock'n roll bands, as a political or whatever entity. There's ego trips, and it's not easy to find a group of people you can work with. In music or. . . fuck, man. . . I see it in my job everyday. Any group of people. . . it's difficult. We didn't know what we were doing and the band self-destructed. For better or for worse. The first two years were well worth it, looking back. Towards the end it got a little hairy. And Jimmy wanted to play rockabilly which he's doing now. You know his band? Chris Issak?

MRR: Yeah, I know Chris Issak.

A: That's Jimmy on guitar.

MRR: I didn't know that. Um, weren't you shot on video sometimes?

A: There was one or two, but I. . . There was some kind of S.F. band video thing. .

MRR: Wasn't it Target Video?

A: Oh, Target! Yeah! You know more than I do. They had a whole library of recordings, some of them were really good, some were mediocre. I don't know, there was also a video. . . god, I wish I had it. . . It was really good. It was when we played with the PISTOLS, somebody recorded that, videotaped that, and the PISTOLS as well. And that was really fun because, you know, we had only played in front to of <u>max</u> 500 people, suddenly we were playing in front of 5000 people. It didn't make any sense! It was really. . . and in one way it was horrible. On this big stage with just a sea of people and very impersonal, right? There was no connection between us and the audience. But at the same time, the experience of playing in front of such a big crowd, it was interesting. I think it made us very frustrated and we played a little bit more aggressively as well. I think the PISTOLS sort of had the same feeling, because the last song they do is "No Fun," right? This Iggy Pop song, and it's the greatest song I ever heard them. . . if you ever get a bootleg of the San Francisco gig, that song is so fucking good, it really is. It's the last song that Rotten ever sang with the PISTOLS, and he really hates. . . <u>really</u> hates, and it just come through. Fuck, it's good!

MRR: You were never asked to come over to England?

A: No. As we heard, in England they had thousands of bands. Of course we wanted to, we wanted to do anything and everything, you know. At the same time we hold on to our integrity, which was impossible. We wanted to do that. We were young and optimistic and idealistic and we figured we

could hang on to our integrity, no matter where the fame and fortune might take us, we could handle it. But we never really got a chance to try, but if it had happened, I doubt if we could. I really do. Cause I played with Joan Jett for a while and it was the worst experience in my life, it was terrible. Play somebody else's music by their rules, dress, look, say what they wanted you to say. No fun! Really. And that's when I said, "fuck this, I don't need it, nor do I want it." And that's really the last time I played music, but like I said, I was lost for ten years too, so who knows. . . You just can't hold on to your integrity as you become more sophisticated, technically, musically . . .

MRR: So if someone would come up to you and ask "may I release this AVENGERS stuff?" what would you say?

A: (laughter) Sure, why not? Everyone else has, yeah. . . I don't know. . .

MRR: Is there any studio stuff that hasn't been released?

A: Studio stuff? I don't think so. There's a lot of tapes and stuff we did, rehearsals. . . but I have no idea where these tapes are. No idea. Penelope might be the only one that has anything of the AVENGERS left. I don't. I don't even have our records. . . Not one of them! My brothers have them, I think.

MRR: Any funny stories to tell?

A: Lots of funny things happened. One of the early things that happened was, we got a call from some. . . another fly-by-night gang of people who put out Swimwear. And they wanted to put on a punk rock concert in L.A., I think it was September '77. They called us up and they said, "Can you guys get on a plane and come down to L.A. right now? We will provide you with everything and we'll play, and we'll put you up. You will be playing with DEVO, the WEIRDOS, BLONDIE, RICHARD HELL & the VOIDOIDS, and you guys." We said "sure." So we went to L.A. (laughter). And we took along this character, this friend of ours named Mike Kowalski, sort of a local hero in San Francisco, who is dead now. And they put us up in this really weird, high-rise, high security high-rise fantasy place in somewhere in Southern California. And that morning we woke up to Michael Kowalski screaming "She's dead!! She's dead!! There's blood everywhere!!" What? We ran to the window and a woman had committed suicide. Had jumped down three or four stories and landed right outside the window on this asphalt . . . sort of like terrace, on this green astroturf, fake grass. There was blood everywhere and it was ahh. . . And that was the first omen. That night we played, and they said. "Well, you guys can finish the show, you can star the show." An we had met RICHARD HELL & the VOIDOIDS that night and they had taken the money and flew back to New York without playing. "Fuck this shit, these people are assholes," so they didn't play. So basically, they didn't have a top act and they decided to use us, use us as a top act, to play after BLONDIE who were a big band already. BLONDIE had all their equipment set up and they wouldn't move it, so we had maybe 3 or 4 feet left on stage. And this was the rockstar syndrome which we were very much against. I was very angry, I was trying to set up my drums and they had what they called a "punk juggler," which meant somebody who couldn't juggle. So I'm trying to set up my drums and this guy's throwing stuff up in the air and it's hitting me and it gets in our way. And in the meantime, the stage people, lights, sound, etc. are saying, yeah, they were union, right? "We're closing up in 15 minutes. You got 15 minutes to set up and play." Somehow we did. We set up, we started playing, and in the middle of our 3rd song, we went into this sort of frantic break, guitar break, whatever. . . where we just sort of were making a lot of noise, very aggressively. And I was infuriated, so I kicked my drums over and flew off the stage, ran into the dressing room and destroyed the dressing room, I was just full of rage. Anyway, they called the police, they called the local authorities, and we were barricaded inside the dressing room. We waited in there several hours before everybody went away, we wouldn't come out, cause they would arrest somebody, or beat somebody up. They stole all our equipment in retribution for what I had done in the dressing room, so we had no equipment. We were stuck in L.A. for two weeks, and no way to get back to San Francisco. We stayed with the SCREAMERS who were friends of Penelope's. And Michael Kowalski, he went back to this apartment where we stayed, where the woman committed suicide, broke into their apartment and destroyed their apartment, took our guitars and drums back and wrote threatening messages on the mirror. And took some money as well, so we went back to San Francisco. That was the first thing that happened, it was really weird. The whole thing was like . . . It was very nice staying with the SCREAMERS, they were real nice. I have another thing that happened. We were playing a gig, and a black security guard got up on stage in the middle of a song and wanted to make an announcement that you can't. . . I can't remember, park your motorcycle on the sidewalk or something like that. He wanted to be on stage, right? And we stopped playing and I jumped out and said "get the fuck off the stage." He pulled a loaded gun on me. He pointed it right at me on stage. Then he realized what he did and put it back in his holster. Weird things like this would happen in L.A. Another time we were playing at a gig at a biker bar, and two bikers out front had a knife fight and one of them was killed, while we were playing. And that was really terrible too, all these kids were giving us their knives, cause they were searching everybody in the house. We had like, our guitar cases full of knives. Because the musicians, we were playing at the time so we weren't suspects, you know. We ended up with all these knives. A lot of weird things like that happened. Our guitar player Greg got into a fight, beat the shit out of somebody because this kid kept slamming Greg's mike stand into his guitar. . . Repeatedly. Greg really loved his guitar, so in the middle of the song he just went off stage and chased this kid out the door with his guitar in hand. His plug just went PLOINK! and away he went, no guitar. . . Greg!!? . . . It was fun.

With Steve Jones in the studio

Jamming with the Dils & Negative Trend

DAYS OF WHINE AND NEUROSIS:
The LOST non-interview
by Matt Lutz

Lost is one of two surviving punk-rock bands in Erie, PA. On Stumble (their latest LP for Cargo) the band spits out brazenly-riffed guitar rock that combines a Green River-esque feel with early Replacements PO'd punk rock. Their first LP, Cut Out the Heart, is also available through Cargo/Headhunter as a CD (it was originally issued as an LP/CD on Takeover Records), and another full LP is recorded but as of yet unmixed. For additional vinyl info, see discography at the end of this short yet telling interview, which took place in my very small living room with the band, gal-friends, buddies, a case of beer, 90+ heat, and incessant interruptions. Transcribed by J: Agostine and myself.

Band: (J) Jim, guitar (E) Eric; bass (P) Pete, drums (B) Brian, voc;

Others: (MRR) Matt, quizmaster (BN) Bean, neighbor

MRR: So what's going on plan-wise for the band at the moment?
B: Just finished recording some stuff, split single with the Pain Teens just came out, and we're gearing up to do the west coast with Rocket From the Crypt in September, hopefully. That's it.
MRR: How about some high (low?) lights from last tour...
J: Shoney's, Waffle House, anywhere with an all you can eat deal.
P: A backhoe dealership in Jackson, MS *(see Peter's profile for farm info).*
B: All acoustic gig, though it sure wasn't planned that way, in Jackson MS, in a total shack.
E: Just riding in the van for a few weeks with four smelly guys.
MRR: Favorite beer out there on the road?
J: Midnight Dragon forties!
B: Most definitely Midnight Dragon forty-ounce.
P: Forty ounces of anything. Milwakee's best forty-ounce.
MRR: So where is your music heading?
(large argument commences)
J: I think we're headed towards a kind of Journey/Motorhead synthesis.
B: Oh no. We are a punk rock band.
J: Punk rock started in the 60's as garage rock, like on the Nuggets comp. LP....
MRR: What about ABBA?
P: Do go on!
B: Punk rock is a personal thing, everyone has their own little interpretation of what it means.
J: It's the sound of a mother giving birth, a flag waving...
MRR: What are you talking about, Jim?
J: I was just being zen-like.
MRR: I think it's the beer, not the I-Ching.
(heated words regarding the band JOURNEY are exchanged)
MRR: What about the nasty rumor that you guys were so broke last tour that you broke into a Pac-Man machine for money?
J: An absolute lie.
B: It was a MS. Pac-Man machine. Superbowl Sunday in, uh, the south, we stood guard, Jimmy violated Ms. Pac, and we got a hotel room, beer, and breakfast the next day, paying for it all in quarters.
MRR: What do you guys do in your leisure time?
B: Ride and repair my motorcycle. Use drugs moderately. Wait tables.
P: I ride my ATV three-wheeler.
E: I Armor-all my Ford Bronco.
J: My free time is spent hitting on girls at work, usually named Chris, ha ha ha.
MRR: Do you guys read at all, if so, what?
E: Sure I read, do I look stupid?
MRR: No, not at all.
E: Tolken, Tom Robbins, Richard Bach, Pierce Anthony *(sic where applicable.).*
P: Shel Silverstein and tractor manuals.
J: Mother Goose, Steven King, Mark Twain....
B: I like my books like I like my women: old, smelly, and easy to read.... Burgess, Steinbeck, Dostoyevski, Fitzgerald... (voice from outside, the neighbor)
BN: Hey, whoever wants to get high, come outside.
E: Interview's over!

LOST DISCOGRAPHY

LOST self-titled 7" EP (Lung, 1989).

Cut Out the Heart LP/CD (Takeover, 1990).

Cut Out the Heart CD (Cargo/Headhunter, 1991).

Stumble LP/CD (Cargo/Headhunter, 1991)

Killswitch split single w/Pain Teens (Spank, 1991)

compilations:
Panx vinyl #4 (contains otherwise unreleased version 1988 demo).

Can You Break Through? (Skene/Southern Studios, 1991, UK).

Overseas Connection Vol. 2 (AA Records, West Germany, 1991)

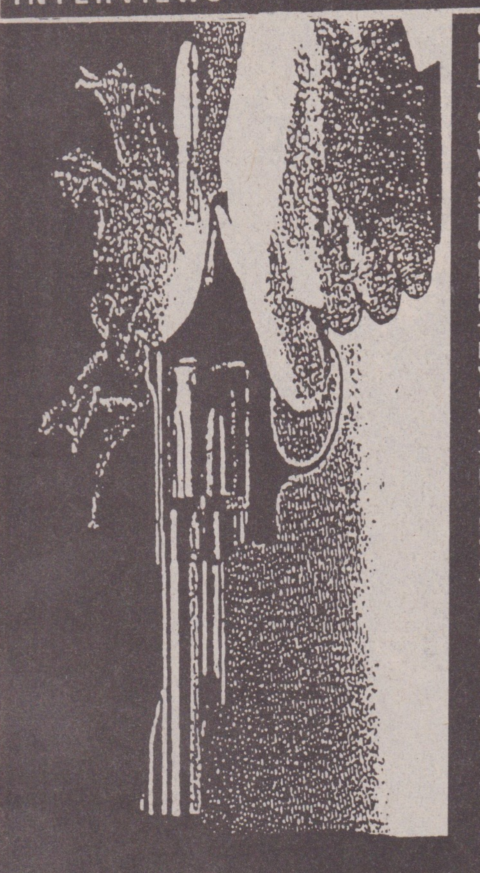
Pete Stadtmueller-Drums. 1
Age: 19 years old.
Eyes: Brown.
Hair: Brown.
Weight: 165 lbs.
Height: 5 feet, 10 inches.
Fave greasy spoon: Huffy's Pizza.
Occupation: Farmer, driving trucks and tractors.
Gotta boner for: Calenders with farm equipment keeping you company all month or a late model chevy van all customized.
Gotta wet noodle for: Being dressed up at a family or formal type event.
The first time I took acid: Wouldn't know.
Greatest Fear. Being afraid of things.
Career goals: No idea.
What music means to me: Music is like a brain workout and massage at the same time.
Fave bands: (No specific order) Laughing Hyenas, Rollins Band, Jesus Lizard, Cliff Era Metallica, Ice Cube, Public Enemy.

Jim Agostine-Lead guitar.
Age: 23 years old 2
Eyes: Blue.
Hair: Brown.
Weight: 185 lbs.
Height: 6 feet, 1 inch.
Fave greasy spoon: Nich Tahou's in Rochester, NY.
Occupation: Alcoholic!
Gotta boner for: A highly erotic episode of the Donna Reed show You know the one I'm talking of.
Gotta wet noodle for: Bad vibes! Man and people who just emit negative vibes turn me off. I mean I just feel weighted down around people like that. Why can't some people just be more positive man.
The first time I took acid: I can't actually remember the first time I did it but the best time I tripped was when I took a quarter bag of mushrooms and talked to a wall at my friends basement. I can't really get into the whole story but it was just great.
Greatest Fear: No one telling me where the carb on the bowl is.
Career goals: Being rich enough to hire midgets as garden gnomes.
What music means to me: Music is my only chance to get laid.
Fave bands: Olivia Newton John, Diana Ross, James Brown, Hugh! and KC and the Sunshine Band. Oh yeah, I've been into Prisonshake a lot lately.

Brian DiPlacido—vocals and rhythm guitar. 3
Age: 21.
Eyes: Just like money, babe: Green.
Hair: Dark Brown.
Weight: A svelte 170 lbs.
Height: Six-something.
Fave Greasy Spoon: Nick Tahou's in Rochester, NY.
Occupation: Waiter.
Gotta Boner For: motorcycles, chicken pot pies, pinball, Steinbeck, Libido magazine.
Gotta Wet Noodle For: television, cancelled shows, health food, and all the dipshits who think I'm a sexist because of that Jawbox thing.
The First Time I Took Acid: wrote about 30 pages of total jibberish, fully understood everything, became intensely interested in the workings of my elbow, "got in touch" with my Urge Overkill and Galaxie 500 LP's, went to a stupid party, was propositioned by a G.B.H. groupie (female, I think), refused, went home, ate 4 turkey pot pies (same as chicken), partook much spirits, slept.
Greatest Fear: President Quayle or a sprained wrist.
What Music Means To Me: Release and expression.
Favorite Bands: X (LA), Divine Horsemen, Scrawl, Prisonshake, Jim Croce, Harry Chapin.

Eric Hiney ("Labo") -Bass player . 4
Age: 22 years old.
Eyes: Blueish-green (usually red) .
Hair: Brown hair .
Weight: 225 lbs.
Height: 6 feet, 2 inches.
Fave greasy spoon: My favorite greasy spoon would be the one I keep under the sink or Barilla's tavern.
Occupation: Slave to the imperial forces of retail. In other words, unloading trucks at ungodly hours.
Gotta-boner for: Free beer! Beer in general. Girls throwing themselves at me (of course that only happens when I'm asleep). A certain person taking my cigarettes away. Matt giving me the photo I asked for. Hint, Hint.
Gotta wet noodle for: Waking up. Running out of beer. A certain person taking away my cigarettes.
The first time I took acid: The first time I took acid? I wouldn't do that stuff. My body is a temple. A temple that has been shut down by the health authority. So if I did take acid it would have been in the summer of ' 87 in the magical land of Presque Isle. Beware of the man eating blankets.
Greatest fear: Those horrifying words "Let's just be friends."
That and finding out your next door neighbor's name is "Henry."
Career goals: Quitting my job! Becoming Ralph Bakshi's apprentice and then moving to the untamed wilderness of the yukon where many ballads and legends will be written about "Labo, friend of the moose". That's not too much to ask for .
What music means to me: To me, music is something that I can turn up loud so that I don't have to listen to Brian and Jim argue about what it means to them and why they like or dislike this band or that band. Oh yeah, one other thing-groupies '
Fave bands: The all time great band "Sing along with Mitch" and Mel Tormay. I guess I also like the Clash, Dead Boys, Damned, Iggy Pop , Lou Reed , Prisonshake , Husker Du , Pogues , Johnny Thunders, Doors, Animals, Buddy Holly, Joe Cocker, Stones...etc... Get the picture? That's right, this guy will listen to just about anything.

COWBOY



Interview by Kath; questions answered by Gary and Will.

MRR: You recently had a change in the line-up of the band. Could you give the new line-up and a brief history.

CK: Cowboy Killers have existed in one form or anotner since August '86. Loads of people have come and gone and recently we lost our drummer of four years. The line-up that exists now is Brewer - Guitar, Gary - Rhythm Guitar & Bkg Vox, Beddis - Vocals, our new drummer - Mr. Wedge (who we poached off RECTIFY), and Will - Bass. I hope this will be the definitive line-up, I hate chopping & changing.

MRR: Apart from the U.K., where else have you played, did you go down well with the crowds??

CK: We've been abroad 3 times in all, twice in Belgium and once in Ireland. Belgium was great fun, everyone was so enthusiastic, and we met some great people. We went over to Ireland in January and played 6 gigs - 2 per day for the first two days - it was knackering - but we had a really good time. Again we met loads of really nice people and quaffed loads of Guinness. We went down well in both countries - loads of people dancin' and showing interest in the band - can't wait to go back.

MRR: What vinyl have you released to date?

CK: Altogether we've released two 7"s, two LP's, and we've had tracks on three Comp LP's. The first thing we did was the split 7" with The SECT in 1987 on W.O.W. (I played it the other day - weird!!) KOYAANISQATSI was our first LP & PRESS AND RUN LIKE HELL our second. We've also released an American 7" on SOUND POLLUTION. The 2nd LP is our favorite so far.

MRR: How did you get a record on the American label 'SOUND POLLUTION'? Have you any plans for future releases with them or was this just a one off?

CK: The guy from SOUND POLLUTION got in touch saying he'd gotten our 1st LP, and liked it, and asked if we'd be interested in a 7" slab with him. It was really good for us as it was a chance for people in the states to hear us without paying import prices. There were 2 tracks from our 2nd LP and an un-released track 'TIC TOC'. As for future releases, who knows?

MRR: I hear that you are busy at the moment, getting new songs together for a new LP that is going to be released in Japan. How did this come about? Have you any plans for a tour to follow the LP release?

CK: Yep, that's right, we're manically trying to get loads of new songs together for our 3rd LP. We've been offered a Japanese release LP & CD, with a tour in Japan to follow. It was strange how it came about - a promoter from Japan comes to the U.K. every couple of months to buy loads of records and takes them back. He also organizes tours for bands. Anyway, our singer works in a record stall and he met the guy and gave him an LP to listen to. The guy was into it and offered us an LP and tour if we could come up with an LP's worth of new stuff - simple as that really!! A couple of bands we know went over recently and told us so many good things about it - I can't wait to go. The only bad point is that it's a slog trying to get the new songs together.

MRR: What sort of topics do your lyrics cover? Are they personal, political, or a bit of both?

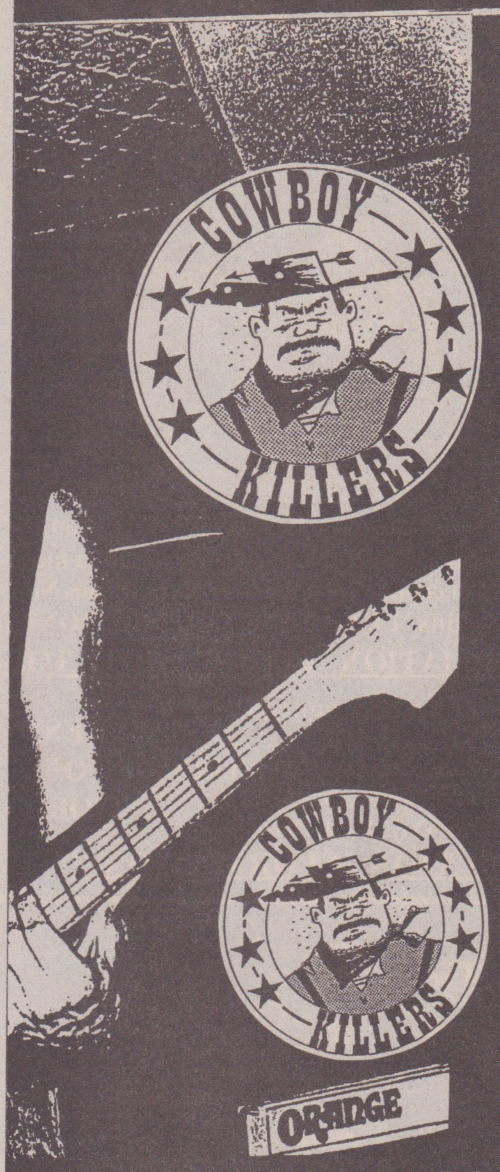
CK: Most of our lyrics deal with everyday life and everyday problems - we don't have a strict policy on what we should or shouldn't write about. Self pity, racism, religion, ignorance or just things that piss us off. We tend to leave the political side of it to other bands, they do it much better than us. Basically, none of us in the band is heavily into politics so there's no inspiration.

MRR: I hear that you are releasing both your LP's on CD through W.O.W. Do you think that bands these days need to release their stuff on CD as well as vinyl?

CK: A couple of years ago, everyone predicted that the advent of CDs would see the demise of vinyl. Although record sales have gone down, this is due to the supply not the demand. In our circles, I don't know many people that own a CD player and use vinyl as their only medium. Corporates of the Music Industry are guilty of creating their own demand by brain-washing the consumer that vinyl is a relic and the future is CD. Therefore with vinyl out, and everything on CD, you have to buy a CD player. The cost of CDs makes them almost an elitist, status symbol which would seem to be contradictory to the values of HC/Punk, however, the fact is that a lot of people own CD players and eliminating them as an audience would prevent the communication of those values. Why just preach to the converted?

MRR: What are the lyrics of 'You're Dreaming' about? Do you think it is a negative look at life?

CK: 'You're Dreaming' is about the impossible dream of 'Anarchy', which in its purest form would be a great ideal to live up to. However, a lot of the people that preach, don't practice. They can't be faithful to themselves all the time, and this will be its downfall. Human



nature has proved time & time again that mankind is incompetent in dealing with the world we live in. As we discuss in Q.13, mankind causes all the problems in the world, and to change everyone's attitude would be an insurmountable task. A forward progression in man's conciousness is what the world needs. The lyrics of 'You're Dreaming' suggest that we stop dreaming and start acting, and confront our problems full-on.

MRR: What has been the worst experience the Cowboy Killers have had to date ?

CK: Worst experiences ... hhhmmm let me think. A particular gig we played in Cardiff one night - we were abysmal - everything that could go wrong, did. P.A. fucked up, we fucked up, and somebody hi-jacked our stuff beforehand, (that's our version !) - NIGHTMARE!! The worst, though, must be the twice we've split up and lost Kip our old drummer. Bad times....

MRR: What are the hopes for the Cowboy Killers in the near future?

CK: My main hope is that we make it over to Japan for a tour, that's the main motivation behind the band for the moment. I guess though, I'm just looking for what we've had in the last couple of years - FUN! I'd like to play a lot more different countries and I'm really looking forward to recording the next LP. With this line-up, we seem to have found a new enthusiasm which means there's still some life left in us old farts yet!

MRR: Do you think the Cowboy Killers lyrical structure spreads across both spectrums of the HC/Punk scene?

CK: We try not to write lyrics that appeal only to specific audiences in a 'so-called' spectrum of any music. Hopefully, the subjects we deal with can be appreciated by any listener. If anyone likes what we do, no matter what type of music they're into, great! We play music to suit ourselves, we're 5 complete opposites and we're all into different things, but we try to incorporate all this into one band and we enjoy it.

MRR: What are your likes/dislikes musically and politically?

CK: Like I said earlier, I'm not into politics at all, I'm not a vegetarian and don't feel as strongly for the plight of animals as some people. My main concern is for the great deficiencies in Mankind. Obviously, I don't believe in the exploitation of animals for pride, greed etc., but loads of other things worry me more. Racism, sexism, AIDS, the state of the planet are much higher on my agenda of worries. Musically, I listen to bit of everything - I can't understand how anyone can listen to only one type of music - there's only two types of music - good and bad - no matter what 'style' it is presented. Reggae, Jazz, funk, metal, blues, soul, punk, dance, rap, HC can all be found in my record collection. I enjoy different types of music in different moods.

MRR: With all the shit happening in the world, and people's rights being abused every day, in so many ways, do you think that HC/Punk bands put far too much emphasis on Animal Rights and not enough on Human Rights?

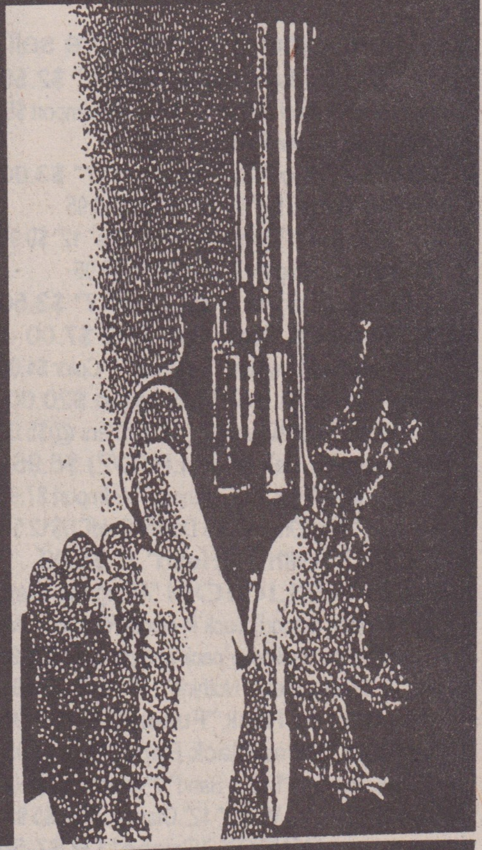
CK: In our experience, yes, a lot of bands do emphasize Animal Rights, some because it is such an emotive issue, others merely to join the bandwagon. A.R. has almost become a cliche within the punk movement, a tried and tested lyrical subject. However, the issues raised in A.R. are direct effects of human interaction, so maybe the lyrics should question the cause rather than the effect. The suffering of animals AND other human beings is a direct consequence of man's selfish and materialistic nature. Governments and those in positions of power seem to think they have the right to sacrifice the rights of virtually the whole planet for monetary gains. This self-centred attitude is reflected in society as a whole creating a general lack of respect and understanding. As A.R. & H.R. are inextricably linked, if lyrics questioned human failing and made people look introspectively then maybe we will find a solution.

MRR: What do you think about personal lyrics that are so obscure that they only mean something to the person that wrote them?

CK: The first thing we listen to in a song is most probably the music, and the lyrics tend to take on a secondary importance, and eventually (?) more important. Lyrics don't have to carry a message every time, totally personal thoughts are just as valid to the person writing them as 'topical' issues.

MRR: Well, that's it! Is there anything you would like to add?

CK: Yes, the usual thanks for the questions - they did our 'eds in. If anyone wants to contact us, whether you're desperate or just plain bored with the charts, you can get a copy of our 2 LPs (Koyaanisqatsi & Press And Run Like Hell) plus T-shirts, stickers, and loads of other goodies, from the address below: Cowboy Killers/ 119 Cathays Terrace/ Cardiff/ CF2 4HU / S. Wales / UK. Please get in contact, all letters answered. If any one can get any gigs for us in the States, PLEEEEZ get in touch!!! Thanx... Byeeee....



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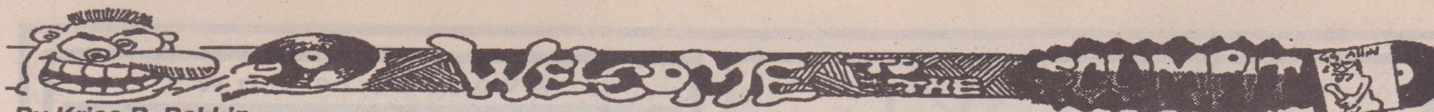


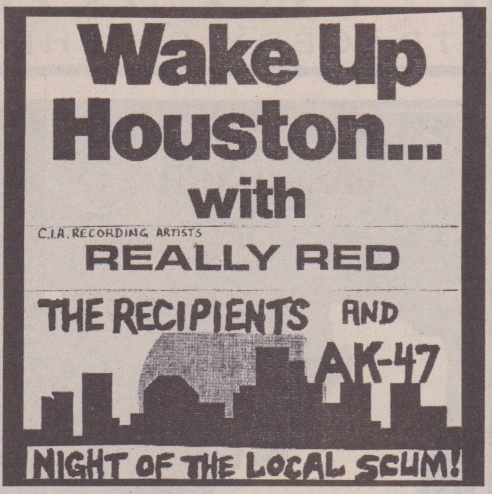
By Kriss P. Bakkin

Really Red Discography
All on CIA Records
Crowd Control/Corporate Settings 7" 1979, released 1988
Modern Needs/White Lies 7" released between 1979-81
Despise The Moral Majority 7" live ep, again, between 1979-81
Teaching You The Fear lp 1981
New Strings For Old Puppets 7" ep 1982
Rest In Pain lp 1985
********* Non-CIA Records Releases *********
"Prostitution" track on Let Them Eat Jellybeans comp, Alternative Tentacles Records, 1981
"Nobody Rules" track on Cottage Cheese From The Lips Of Death: A Texas Hardcore Compilation lp, Ward 9 Records, 1985

Band:
Vocals: Ron Bond (U-Ron Bond, U-Ron Bondage, U-Ron T. Joad)
Guitars: Kelly Younger (Cole Younger, Kelly Green)
Bass: John-Paul Williams (John-Paul Yuma)
Drums: Bob Weber (Robert N.M.N. Weber, Bob Webr)

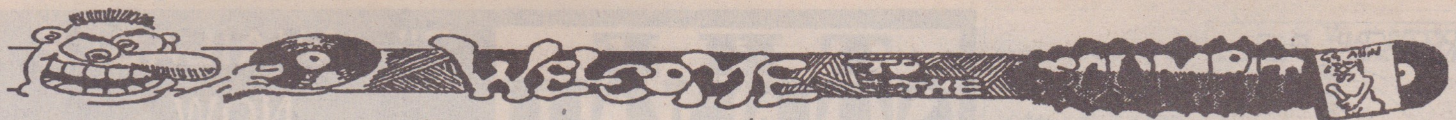
Really Red was one of the earliest, if not the first, punk bands in Houston. They were leaders of the underground music scene in Texas, ranked with The Dicks, Big Boys, D.R.I., The Offenders, and the Butthole Surfers as major groundbreakers. Every now and then you'll see their name mentioned, usually by some punk rock oldtimer. Well, I'm Kriss P. Bakkin and I'm here to give you...Just The Facts, Ma'am.

Really Red's redneck country influences were easily heard in their recordings. Ron Bond's style of singing, from a throaty growl to breathy half-whispered harmonies was innovative in punk at the time, and the richness of his voice could not be denied. However, you could always hear a bit of that good 'ol boy Texas twang in his singing, but that was no drawback. And unlike many of today's vocalists, you can understand about 99% of what he's singing. Kelly Younger's style of guitar was not necessarily technically terrific, but the power and feeling more than made up for it. He played kind of like country western dipped in napalm to burn away the cheese, and then dried with radioactive fumes to bring out the crunch. A very tasty punk style. Bob Weber played very simplistic drum patterns, nothing very fancy, no godlike fills. However, he played in a style that fit the music perfectly, and was a big inspiration to a generation of punk drummers in Houston. John-Paul Williams played simple punk bass. It fit the music, it provided a solid backbone for the guitar, nothing else would do. None of this is to say Really Red is godlike, their industrial stuff, while innovative, was not considered to be very good. However, without them, and that Industrial stuff, who's to say that emerging Houston industrial bands like the Pain Teens would even exist?



My knowledge of this great band is, unfortunately, a little sketchy. I don't know the exact release dates of the Modern Needs/White Lies 7", or the Despise The Moral Majority 7" live ep, simply because I don't have them, and don't know anyone who does. Some of the information I got from various CIA Records that I have, other info I got from various people, including Chuck Roast (KPFT deejay for Houston's best underground music show, and proprietor of leading record shop Vinal Edge), Paul Is (guitarist of Houston legends Orgasm, and Despair, now a teacher), and Ron Bond himself from an informal conversation when he was working at Houston's other leading record store, Record Exchange.

Really Red existed from 1978 to mid-1984, finally breaking up due to "personal differences". I have no facts on these differences, just a rumour that one member was having an affair with another member's lady. Really Red helped form and run Houston's first underground label, CIA Records, releasing their own and other Houston bands records. Really Red's first release was Crowd Control/Corporate Settings. The band decided after the record was printed, and after the labels were printed and put on, not to release it, that they were unhappy with the general sound of it. The 7" was, in my opinion, classic late 70's punk, menacing, without being obnoxiously "I'm punk and you're not" like so much late 70's stuff can be. The record was, literally, stockpiled in a band member's closet until 1988, when the band member needed cash, and unloaded them all to Vinal Edge and Record Exchange. The most consistant rumour as to why the band member finally dug them out, was that he needed cash for his drug habit. This is just a rumour, though. One thing I do know for certain, other members of the band were not pleased with its release. At the time you could pick this gem up for two or three bucks--but only at those particular stores. It is my understanding that some people were snapping these up in Houston, and then turning them around for anywhere between $40-$60 in California. This was in 1988, though.



Really Red's second and third releases, Modern Needs/White Lies, and Despise The Moral Majority, are a little bit more of a mystery. Both are 7", and both were released between 1979 and 1981. I also know that Modern Needs/ White Lies came first. The only reason I know that Despise The Moral Majority is a live 7" ep is because Ron Bond told me. I have never seen or heard either of these. If someone out there would sell, trade, or simply tape either of these for me, I would name my first born after them, even if their name was Bryn Tustin. Please write.

Teaching You The Fear was Really Red's first full-length album. All killer, no filler, this album mixed early hardcore, punk, and even early industrial. "No art in Houston" was probably one of the very first industrial songs that many Houston punks ever heard, myself included. It was co-written by Perry Coma of Houston industrial band Culturcide, which had Bob Weber playing drums after Really Red's demise. I don't know if Bob is still playing drums for them. If you hurry, though, you can catch Perry's art at different underground "galleries" in Houston. This album, until 1988, you could still find at Record Exchange only, for a measly $7.99. After then, It became impossible to find. I have heard it going for now as much as $75, out of Texas.

New Strings For Old Puppets was Really Red's last 7" release. This ep remains one of my favorites, with hardcore classics like "Suburban Disease", and most aging Houston punks favorite anthem, "I Was A Teenage Fuckup". Again, this ep was fairly easy to find all over Houston until early 1989. I have no idea what the exact value of this is, but I know that it's somewhere around $25.

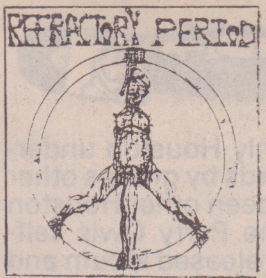
Rest In Pain was released posthumously, a year after the band went their separate ways. It's a hodgepodge of different styles, but predominately grungy industrial. There are live tracks on this album, as well as studio cuts. Due to the overall lack of consistency with any of their previous releases, this is generally considered to be their least liked record. Surprisingly, though, this lp had their most popular song, a midtempo hardcore ditty, "Nobody Rules". I have heard of this album going for less, as well. I know that up until about a year and a half ago, you could still get it for $8.99. I don't believe it's gone up much more than another six or seven bucks since then.

CIA Records finally closed up shop shortly after the release of Rest In Pain. They had released many other records besides just Really Red's, including the Mydolls, with Ron Bond's wife as singer. Interestingly enough, CIA Records was the only Houston underground vinyl label to release records by groups other than the parent band. There has been other Houston based releases, most notably the Party Owls self-released 7" ep, Dresden 45's self released album and two 7", and Dead Horse's self-released record. Other Houston recording artists, such as DRI, Bark Hard, TheBoneless Ones, and my favorite, SNOT, either moved out of state (wimps) or got signed to a label, released a 7" or album or two, and folded.

Let Them Eat Jellybeans is one of the most important early punk/ core/ industrial compilations, with early releases by Black Flag, Dead Kennedys, D.O.A., Flipper, Christian Lunch, plus the fourth ever release by the Circle Jerks (after the Group Sex lp, a Rodney on the ROQ comp, and The Decline of Western Civilization comp.) and the third release by the Bad Brains (after Pay To Cum/Stay Close To Me 7" and Don't Bother Me on The Best of Limp lp comp, over ten years before it's major release on the Quickness lp). First pressing of Jellybeans had the lyric poster, later Italian pressings did not. This also happens to be Alternative Tentacles sixth release, and is no longer in print. I know this lp, especially early pressings, is valuable, but I have no exact prices.

The Cottage Cheese From The Lips Of Death compilation is probably the quintessential early Texas hardcore/noise comp, with early D.R.I., Offenders, Big Boys, Dicks, and the Butthole Surfers. This album also has other great lesser known Texas hardcore and industrial bands. The only two other major Texas bands of the day not included were the Rhythm Pigs and NOTA. The cover is a pen-and ink/ watercolor by Gibby of the Buttholes. This is out of print, but has been bootlegged in Texas. There is no copyright anywhere on my version, so I'm betting it's a boot. I've never seen this outside of Texas, but In Texas you can still find a boot of this, if you look really hard. It would probably only run you about $10. as well.

Well, that about covers everything I know about Really Red. The rumours I have listed, I have verified enough to be fairly sure of, but I haven't named names, simply to protect the innocent. If I have gotten anything wrong, or you know more that I do not, please write. Especially write if you have the two 7" I don't. I do have extra copies of the Moral Majority/ Corporate Settings 7", and one extra of the New Strings For Old Puppets 7" ep. I will not sell these, but I am open to trade for other albums/ 7". You can reach me by writing: Kriss P. Bakkin, 975 Del Dios Hwy #274, Escondido, CA. 92029. Thanks.



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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs.
Staff: (EC) Enrico Cadena, (MC) Mel Cheplowitz, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (TH) Tiz Hankey, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (KO) Katy Odell, (RR) Raul Reyes, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

THE ACCUSED - "Straight Razor" LP

Sometimes it's hard to believe THE ACCUSED are still around cranking out gnarly speed metal stuff. Here we have two previously released cuts, 4 new ones, and a live song. Not bad at all, but I think I enjoyed their earlier material more. (WG)
(Nastymix, 800 Tower Bldg, Seattle, WA 98101)

AUDIOSTENCH/SATANIC DEATH - split EP

A noise stench avalanche of titanic proportions. The hands down winner in the noise annals. Imagine the Hindenberg exploding in a gravel pit whilst shards of flaming machinery scorch craters thru Ruth Buzzi's luxury condo. Nonsense that doesn't even classify as music. This is NOISE! (CD)
(Winston Kamstra, DeWieken 192, 1622 GZ Hoorn, HOLLAND)

BHANG REVIVAL - "I'm Not Talking About/Carpet Burn"

2 grungy retro-rock schtick songs circa MC5. Despite its similarities it stands well on its own. Rythmic, solid and helluv catchy. (RR)
(Noiseville, PO box 124, Yonkers NY, 10710)

BIG DRILL CAR - "Batch" LP

Finally, a BIG DRILL CAR album that comes close to catching this band's live raw power. Tight an energetic pop punk with purty vocalizin'. "If It's Poison" and "Take Away" rock. Best DEVO cover ever as well. Play loud as fuck. (LH)
(Cruz, PO Box 7756, Long Beach, CA 90807)

BLACK FLAG - "Live" EP

Vintage FLAG here, with Dez singing, that kinda puts everything into its place. Great sound quality, unrelenting power, and a total treat. The best line-up of this band (or maybe any band) ever. Keep an eye out for this orange-covered boot. (TY)
(no address)

BLACK MARKET BABY - "Baby on Board" LP

This solid LP contains six unreleased tracks from the Ian MacKaye sessions, plus four from the band's out-of-print "Senseless Offerings" LP. Tight powerchord rock is this band's metier, but several tunes represent melodic DC punk just about as good as it gets. (SS)
(Bitzcore, Reepbahn 63, 2000 Hamburg 36, GERMANY)

BONE CLUB- "Mother East/Little Man"

Not the most ear grabbin' slab around, but there's something brewin' in the grooves, even this jaded reviewer can tell that. The band leans heavy on repetition (not unlike NIRVANA) and trys to suck the listener in early. Sounds okay, but I don't know if I'll be hummin' the tunes on the way home. (ML)
(Skull Duggery, 77 Scituate Ave., Scituate, MA 02066)

BRAINSTORM - EP

A distant and unmotivated sound keeps this record from ever really taking off. Metal, rock opera like chord progression s are not matched by production musically it feels like this is band that used to play more straight forward hardcore but is now moving more into the metal realm, vocals are mixed "nicely" with a kind of "sung" feeling lyrically there is a recurring theme of putting the past behind. (MK)
(Flatline Records, PO Box 520202, Salt Lake City, UT 84152-5202)

BUDELLAM - EP

The heartfelt Spanish HC on this EP has the right basic elements — speed, good lyrics, spirit — but lackluster production has robbed these tunes of their guitar punch, and the vocals soon become a monotonous blur. Needs more animation. (SS)
(Vierge de Monserrat 60, 08430 La Roca Delvalles, SPAIN)

BULKHEAD - "12 Degrees/Leaves In Virginia"

This Massachusetts band seems influenced by MISSION OF BURMA on these two similar sounding songs. Typical of today's college radio fare. (MC)
(Moist Records, PO Box 3597, Chapel Hill, NC 27515)

BURNING LESBIANS - "Sister Mercy/Horny"

This record has good growled vocals and substantial electric guitar support. The "Sister Mercy" side is uptempo while the "Horny" side is more akin to lurking grudge metal. Check out the obtuse sax-playing. (BR)
(Scat Records, PO Box 141161, Cleveland, OH 44114)

C.L.G.S.E. - "Dos Momentos" LP

Thrash—lottsa breaks, good musicianship, lottsa parts, snarled vocals, in Spanish. Nothing new or different, but good thrash. (GF)
(Rumble Rekors, Apdo 47162, 28080, Madrid, SPAIN)

CAPITALIST CASUALTIES - "The Art of Ballistics" EP

Speedy, frantic-kinda metal grind. Very "thumpy" rhythm, ya know? Lyrics, which are shouted in the crucial unintelligable hardcore style, are plenty hateful (both personal and political). (KO)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

CASH ONLY - "Pornography Lies" EP

Strange combination of 60's trashy rock-punk and Japanese sounding grindcore. Although from Germany they sing in English about pornography, love and confusion. Sung in a monotonous growl, the grind effect in furthered by an underlying fuzzy drone. Different. (MH)
(Geyer Musikproduktion, Gotenstr. 79, 1000 Berlin 62, GERMANY)

CENSURADOS - LP

As with al ot of stuff that comes out of the Iberian Peninsula, this is top-rate melodic punk. An excellent record from this Portugese band with 12 songs which vary in speed from mid-tempo to fast. Worth the extra effort it will take to find it. (KK)
(El Tatu Records, PORTUGAL)

CHEMICAL PEOPLE - "Angels N Devils" 10"

I guess as long as Cruz stays in business, these guys with get to put out lots of records. This release changed a lot of things for them. Still sounding very SoCal poppy punk, they pull off some really good 70's rock. By adding a very BAD MOTHER GOOSE sounding rap song, it only made this better. This is a limited green vinyl 10" that is really worth looking for. (HC)
(Cruz Records, PO Box 7754, Long Beach, CA 90807)

CHISEL - EP

This ten song 7" from this Washington, D.C. area band illustrates a variety of sound. The A side is a melodic song with nicely sang vocals (reminescent of REASON TO BELIEVE) while the B side has a grundgy feel "with noisy SubPopish guitars and distorted vocals. The production seems a little weird (vocals are too loud). The artwork and layout are definitely a positive but it seems like there is a lot of stuff out there sounding like this. (MK)
(Assembly Records, PO Box 332, Dunn Loring, VA 22027)

COMB - EP

A schizophrenic mix of punk and grunge with a different singer for each song. Actually each song sounds like a different band. Perhaps with time they'll become more focused. Happy lyrics. It's okay. (MW)
($4.00 to Emeth, PO Box 8515, Tacoma, WA 98408-0415)

CORAL - "Filling a Hole" EP

Is this more stuff that's spun off from the SUPERCHUNK/WWAXX/et. al. axis? Could just be, but this is a more substancial and heavier outing from this label. Imagine WWAXX without the twee quality, heavier guitars and even better melodies as well as cool dynamics all within a three minute tune. Side two is more straight ahead SUPERCHUNK-ish pop-punk stuff that still packs a punch. Yet more cool stuff from Chapel Hill? (HD)
(Merge, Box 1235, Chapel Hill, NC 27514)

D.C. BEGGARS - " You're So Pretty" EP

The four tracks here represent an amalgam of PAT BAG-gish vocals and L7-ish instrumentals — but without the vital appeal of either; not quite catchy enough to make the tunes stick to the ribs. (SS)
(Rathouse Records, 1900 E. Denny Way, Seattle, WA 98122)

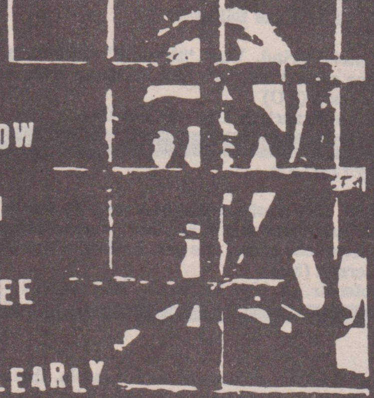
DMZ- " 1976-1977: Demos/Live" LP

Another 'way after the fact' compilation of odds and ends from this seminal (the ten years later variety) garage band. Yep, "real" rock and roll that makes all but a handful of later bands covering similar turf sound pretty pathetic. (BD)
(Crypt, available through Get Hip)

DADDY LONGLEGS - "Cheatos" LP

A supergroup consisting of REY WASHAM, JEFF PIKES of the BUTTHOLE SURFERS a s well as various guests from the BUTTHOLES and AGONY COLUMN. This is just instrumentals over tapes or processed, unintelligible vocal rants. The music is sorta mid-tempo riff-oriented jamming with guitar leads all over the place. Overall nothing here that really sparks interest and the material has an irritating sameness to it. (HD)
(Touch and Go, PO Box 25520, Chicago IL 66625)

NECRA



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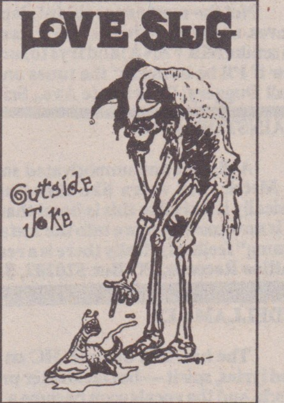

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RECORD REVIEWS

DEADSPOT - "Built-In Pain" LP

What a stupid fuckin' photo on the back. I hope they're kidding. It's a little hard to get through this entire record. Pretty standard metal-tinged stuff here. The production is a little too clean for me, which is probably why I lost my interest half way through. Has it's punchy moments and yet another cover of "New Rose". Still, doesn't hold my interest. (LH)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

DECEIT - "Ready To Hurt" EP

Powerful thrash-mosh stuff. Really heavy, but still has some melody. The singer sounds exactly like Lemmy, but it fits in well. Interesting for having one song about staright edge being too preachy etc and then one about not wasting your life on drugs. Great record. (GF)
(Innergrind, Milanweg 12, W-4410, Warendorf 1, GERMANY)

DEEP TURTLE - EP

What the fuck is "DEEP TURTLE"? It's fast. It's slow. It's punk. It's funk (well, not too funk thank god). It's NO MEANS-VICTIM'S-MUD-RAYGUN. Tight and riffy but not overdone or self-indulgent. I'm not too sure what this is all about. But it's pretty great so far. "Knef" rules! (LH)
(Bengt Juglud, Kielok 102, 28120 Pori 12, FINLAND)

DEVIL DOGS - "Live" EP

How did these guys get to Japan? Is this for real? Regardless, the music is, and it's fun early punk, a garage approach with a '76 flavor. (TY)
(Crypt Records)

DISASTER - "War Cry" 12"EP

So, I looked at the cover layout and said to myself, "Self, this is gonna be a helluva lot like DISCHARGE". Then I slapped it on and my face twitched as if I'd swallowed a barrel of prunes. This is like DISCHARGE-MANIA. You know...like BEATLEMANIA?! I'm convinced this is the unearthed link between "Why?" and "Hear Nothing.." Same graphics, lyrics, song structures, production, vocal and playing style! You name it. It's hard to recommend something that's such a blatant copy, but they do it well. I'll fess up - I'm into it. (CD)
(Tone Deaf Records, c/o 1 in 12 Club, 21-23 Albion Street, Bradford, BD1 2LY, ENGLAND)

DISFIGURIZER/WEASEL FAMILY ALBUM - split EP

DISFIGURIZER do this kind of distorted buzzing awful guitar like only your neighbor can play at 9AM. Vocals are completly unintelligable, but sound cool in a CARCASS sort of way. They may be trying to do the industrial thing, but it's too goofy to be that boring. WEASEL FAMILY ALBUM are more sophisticated with funky rhythm and rapping vocals but really aren't as engaging. Altogether, this tickles me intensly. (KO)
(PO Box 7151 Boulder, CO 80386-7151)

DISTORTED PONY - "Concrete Bruises" EP

Moody to noisy guitar grind stuff sorta the TOILING MIDGETS meets MINISTRY with a little SONIC YOUTH thrown in. Vocals are mostly spoken and very distorted. Fair amount of heat is generated on the tune "Angel on a Haug". Not too shabby. (HD)
(no address)

DISTRESS - EP

Fun, diverse songs about lawn ornaments and "penis thinking". The lyrics are actually quite interesting, albeit pretty silly. I always feel like I'm missing something in the translation when a foreign band sings songs in English. Anyway, two songs recorded live that rock, so why not give it a try? (MW)
(Katou Records, An Den Baken, 24-2312 Monkeberg, W. GERMANY)

DOCTOR AND THE CRIPPENS/JUNTESS - split EP

Intriguing in a curious way, DOCTOR AND THE CRIPPENS approach their 2 songs from a cyborg perspective. The first cut sounds as if a machine is singing. The second is a post-thrash type of song. JUNTESS sound like a Japanese TERVEET KADET playing fast booming thrash with a slight metal overtone. One gets a feeling of mystical doom from all 3 of their songs. (MH)
(MCR Company, 157 Kamiagu Maizuru Kyoto 624, JAPAN)

DOG SWING - "Who/Where do the Children Play?"

Raw melodic punk/pop seems to be the order of the day here or maybe rough pop meets the chaotic psychedelia of the VELVET UNDERGROUND. Either way, these are two slow emotionally building cuts. Good. (WG)
($3 US, $4 foreign to Uprising Records, 545 Packard #2, Ann Arbor, MI 48104)

DOUGHBOYS - "HAPPY ACCIDENTS" LP

Easily their most over-produced offering. Turn down the damn reverb! Still, great songs that hit hard in the DOUGHBOYS rockin' pop sound. Seems like the better the songs, the muddier the production. Pretty excellent all the same, "Happy Home" and "Countdown" my faves. (LH)
(Restless Records)

ECONOCHRIST/DETONATORS - split EP

Lord! Stuff like this single makes me really happy. ECONOCHRIST contributes 2 tunes, one being DEVO's "Uncontollable Urge". Both are that punchy brand of hardcore that they do so well. The DETONATORS reward us with their first vinyl since the "Balls to You" LP. Ear catching raw angry punk, balls out guitar... you know. Three songs all jammed together into one. Fantastic. (MH)
($3 ppd. Insurrection Records, PO Box 4314, Santa Rosa, CA, 95402)

ELEPHANT - "Satellites/Headturn"

Well done 90's type sludge which rocks pretty wickedly. These guys appear to draw from the same source that the LAUGHING HYENAS and MUDHONEY draw from. Along with two pretty righteous tunes full of guitar buzz and killer riffs. A damn impressive debut by this trio. (HD)
(Resin, 2300 B, Central SW, Albuquerque NM 87106)

ERECTUS MONOTONE - "Cathode Gumshoe" EP

Five songs from this Raleigh pop/punk gang. Sound like nothing I've ever heard from Raleigh before; probably why Merge scooped 'em up in the first place. Makes you feel good, but not in a SUPERCHUNK kind of way, like total-bliss-everything is fine, but more like listening to a good SONIC YOUTH tune. Do I know what I'm talking about anymore? (ML)
(Merge, PO Box 1235, Chapel Hill, NC 27514)

EVERSOR - "Psychopathic Intentions" EP

Metal, dude. This is probably a good representation of what the CRO MAGS and METALLICA's mutant children would sound like. EVERSOR manages to pull off some powerful riffs and sharp hooks. The overall result is good, but not earth-shattering. That oh-so-familiar "tormented mind" motif is here in abundance. Decent. (CD)
(Circus Rec., c/o Sergio Milani, Via Avondo 1, 11100 Aosta, ITALY)

THE EX - "Hidegen/She Said"

Classic THE EX material here. Deconstructionist(?), minimal punk, lent an extra edge thanks to Katrin (the drummer) singing. The first sone is their version of a traditional Hungarian folk tune (which is a lot better than it sounds) and the B-side is a cool anti-sexist song. Both of which work really well. If you haven't heard them yet it's about time! (TH)
(The Ex, PO Box 635, 1000 AP Amsterdam, HOLLAND)

FFF - "Electric Violin Thrash" LP

Well played stop/go punk/thrash from Germany, which is diverse enough musically to keep it interesting, but not quite as catchy as their earlier 7". (KK)
($8 ppd Worldwide, Hyperactive Records, c/o Dominik Schetting, Bonnerstr. 61, 53 Bonn 2, GERMANY)

FACER - "Baptism Of Fire" LP

An early punk sound, crossing Canada's SUBHUMANS with a bit of rock and DC sounds. This band contains a couple of HALF LIFE guys, and even do a couple of their songs. (TY)
(Skyclad, PO Box 666, Middlesex, NJ)

FITZ OF DEPRESSION - "The Awakening" EP

Raw, tight, no frills, punk rock. Wasn't expecting this one to rock this hard. But the band plays with a lot of gusto. Great raw vocals on two songs. The third being an instrumental called "I'm A Poser". Another great release from the North West. Rad. (LH)
(Meat Records, 1220 S. 120th St., Tacoma, WA 98444)

411 - "This Isn't Me" LP

Simply put, a great record! This new band from Southern California features Dan O'Mahony (ex NO FOR AN ANSWER, CARRY NATION). This is a definite progression from previous projects. Building on the ideology of those previous projects and expanding upon it lyrically in a more political and introspective manner. Musically melodic and powerful with an in your face quality that provides a solid framework and forum for the ideas and emotions expressed. This LP is only exceded by 411's live performance. (MK)
(Workshed Records)

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RECORD REVIEWS

FURY - "Resurrection" EP

FUGAZI could be this good if they played more out-of-control, less controlled music, (let their hair down, so to speak). Great vocals reminiscent of Alec MacKaye during his FAITH days. Overall, a totally excellent EP that easily blows most of today's DC (and their influenced) contemporaries away. (TH)
(THD Records, 2020 Seabury Ave, Minneapolis, MN 55406)

G-MAN - "Youth Shock Brigade" EP

I like the background info about what Youth Shock Brigade is; I hope it's positive. As far as the four songs go, the music is kind of predictable and dated sounding, and production is muddy and thin. (KG)
($3 ppd, Community Chest Records, PO Box 808, Southwick, MA 01077)

THE GITS - EP

Two upbeat rockers from one of my faves. "Social Love" is the better one, with the catchy chorus. The a-side rocks pretty hard on it's own with a good simple riff running through most of the song. A straight forward, raw approach that works very well here. (LH)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

GNOME - "13 Family/Dog Energy"

Are these guy's new? Hell, I'd say this is on par with most of the early Seattle biggies, even better than a few. The A-side has that really cool SUPERCHUNK-ish kind of groove to it, makes you happy that they took the time to put out a single. Coolest snaps I've seen Charles Peterson take in a while too, I wish I had a back yard. (ML)
(Blossom Records, 6409 Latona NE, Seattle WA)

GOD'S ACRE - "Riff-o-rama /Killing Time"

I think this one came out awhile ago. This band has the dubious distinction of being the only "rock" band on the dreaded Wax Trax label. Clueless, but competent, hair-rock by a band with lots of it. (BD)
(1 1/4 York, PO Box 146472, Chicago IL 60614-9998)

GREEN RIVER - "Demos 1984" EP

Believe it or not, a bootleg by a semi-famous band from a semi-famous state that has a famous guy who's now in a more famous band. Basically, if this was "The Antlers" or whatever from Norway no one would care, but since this is supposedly "important," you have to. Did someone say "ridiculous"? (WG)
(no address)

GUILLOTINE TERROR - "No God" EP

Guttural, gut-gnarling, cyclone-force musical terrorism. More of that seizure inducing, nerve numbing, eyebrow furrowing punchcore. Hefty, vicious thrash with throat-on-a-cheese-grater vocals and beefy production that shivers your skivvies. You know that I like it and now you know whether or not you'll like it. (CD)
(Battle Planning, 6-7-4-205 Fuda, Choufu-shi, Tokyo 182, JAPAN)

GUMBALL - "Special Kiss" LP

Ex-BALL members have gotten back together, and adding the word gum to ball, they became GUMBALL. This has to be one of the greatest records this year. By not changing their sound much, GUMBALL come through with their 60s garage punk sound, and still manage to sound like SONIC YOUTH's "Goo". Maybe it's because Thurston Moore plays keyboards on one song. All in favor of GUMBALL, go out and buy! (HC)
(Caroline Records)

GUTTER MOUTH - "BALLS" EP

The social thrash formula is played with a slightly lackluster/bored delivery, welp... Competent it is, but kinda generic, too. (IR)
(Dr. Strange Records, PO Box 7000-117 Alta Loma, CA 91701)

HAKUCHI - "Fall A Sacrifice To Delightness " EP

Welp, it is Japanese thrash, that's fer sure. And that's good. However, there isn't anything here to stop the presses for. All seven ditties are tight, fast, and forceful with the ever-popular subject of bad people in the world. Nothing in particular sets them apart from other Japanese hardcore bands. They're just plain good like most of the others. Same ol' jammin stuff. (CD)
(no address, JAPAN)

THEE HEADCOATS - "Shouldn't Happen.../Mask..."

Two new songs that stick to the traditional HEADCOATS sound but are a little more noisy and rough. "Shouldn't Happen to a Dog" is a typical 'guy hurt by girl' garage love song while "Mask of the Squaxin" is an instrumental and tends to be the more interesting and catchy of the two. (MS)
(K Records, Box 7154, Olympia, WA 98507)

HED - "Drool" EP

Psych-damage of a pretty freeform yet rocking nature. Contains more than its fair share of guitar noodling (ala CRYSTALLIZED MOVEMENTS) that sometimes breaks through in a SCREAMING TREES- like groove. Also has more brain-addled lethargy and accompanying musical confusion than any record in recent memory.(HD)
(Mondo Psychotic, PO Box 278, Brookfield CT 06804)

HELLCOWS - "Paver" EP

More saxaphone driven pan-musicality here. Veers one moment from post-punk stomp to harmolodically derived free jazz/dissonance. Other tunes include a percussive workout and more jarring abrupt tempo/style changes. These guys could be to free jazz what the SUN CITY GIRLS are to middle eastern music and its a move I heartily applaud. (HD)
(TK records, 811 SW Front Suite 620, Portland OR 97204)

HELL DRIVER - "Monday Quarterback" EP

East Coast type hardcore from who knows what coast of Japan. Coulda been straight outta Connecticut circa '84. Catchy, fast, powerful. (TY)
(12-7 Ejiri-cho, Shimizu-shi, Shizuoka-ken 424, JAPAN)

KARL HENDRICKS - "I Hate This Party" EP

This one man band plays DINOSAUR JR-ish melodies with similar sounding, albeit distorted, vocals. No attempt at professionalism here to despoil the raw brilliance of this recording. (MC)
(Peas Kor, 813 Romine Ave., Port Vue, PA 15133)

HIATUS/REACH A MENTAL ROAD - split EP

An unlikely combo if there ever was one. REACH A MENTAL ROAD is the Japanese incarnation of the posi-fad. Two touching tunes about being true to yourself and so on and so on. Musically, they're above average by adding that hyper-spark that only Japanes bands can do to an otherwise bland medium. The wave of emo-core hasn't swept over Japan yet so luckily these fellas aren't jaded. HIATUS belches forth a U.K.-inspired thrash formula certain to fill the hearts of RAW NOISE/DOOM fans with glee. However, they're from Belgium. Good sez me. (CD)
(MCR Co, PO Box 251, Millersville, PA 17551)

HP ZINKER - "Our Precious Love/Hurdles"

Straight forward melodic, crunchy slightly Detroit-ish rock that reminds me of the post-RADIO BIRDMAN school of Australian rock. Pretty decent but nothing that really makes an impression. (HD)
(Roughneck, 91 Highbury New Park, Highbury, London N5 2EU, UK)

IKU - "Ruusuja Ja Ohdakkeita/Marjanpoimijat"

If KISS moved to Europe and learned how to sing in Finnish and had ABBA doing backing vocals, the result would be pretty much like this. Do we need this record?? (EC)
(Kill City Sound, Box 47, 00531 Helsinki, FINLAND)

IMF - "Brother Flywheels Revenge" EP

Intriguing. "Big Ol' Truck" comes at ya from a weird angle. Off-kilter enough to keep THELONIOUS MONK glaring. Complete with experimental flute obnosification. Big spine of drum and bass. "Stop" is a decent climb up for the thinking man. Good philosophical meat. "Stop Killing Yourself, Stop Killing The Earth". Some guitar wandering. (BR)
(Underdog Records, PO Box 517, Algonquin, IL 60102)

INTENT - "Empty" EP

This four songer out of Austin, Texas definitely has a posicore influence, and at times sounds a bit like SWIZ. I gotta say, though - the production is really lacking; the guitar could use a lot of beefing up. It didn't really connect with me. Introspective lyrics and a nice cover, may I add. (MW)
(PO Box 530426, Austin, TX 78753)

INTENT TO INJURE - "Reinforcement" EP

There's a real crazy vocal quality to this. I mean, I'm sure ITT wanted it that way, but the singer sounds way hell of harsh and mean. Angered and determined. Music is fast HC that's got that same feel. Looks like an LP is soon to come. (KG)
(Nemesis)

IOWA BEEF EXPERIENCE - "Trailer Court" EP

Like alot of the releases on Noiseville, this is noisey, heavy, loud, and somewhat experimental. The A-side "Trailer Court" is the noisey, heavy, etc., tune, while "Dope Smoking Rednecks From Cedar Rapids Trapped in an Alternate Reality" is an acid trash jam for awhile until MOTORHEAD suddenly bust into the studio and take over. Full of surprises, these boys. 800 pressed. (ML)
(Noiseville, PO Box 124, Yonkers, NY 10710)

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RECORD REVIEWS

IRON PROSTATE - "Rock n Roll Nursing Home/Gilligan"

Good melodic head-bouncing punk with silly/stupid vocals, as you might suspect from the song titles. Befitting these aging punk veterans. (KK)
(Skreamin' Skull Records, PO Box 666, Middlesex, NJ 08846)

JALLA JALLA - "Minnesota Plates/Redneck's Lullaby"

The A-side is catchy mid-tempo Finnish punk with a slight country influence. the B-side is a cheezy country lullaby. But the record is worth having for the A-side alone. (KK)
(Hiljaiset Levyt, PO Box 211, 33201 Tampere, FINLAND)

JUGGLING JUGULARS - "Gun In My Heart" EP

Generic, undistinguished midtempo punk that made little lasting impression. It didn't sound too bad when it was playing but I couldn't recall any of the songs five minutes later, a pretty common occurence. Putting records out to put records out (see we are a band!) is a genunine waste of time and my apologies to this particular band for getting on the soapbox. (BD)
(Hiljaiset Levyt, PO Box 211, 33201 Tampere, FINLAND)

KAUPUNGIN KAUNEIN - "Oljymaen Esso" LP

Other than the vocals this band sounds a bit like recent BILLY IDOL. The lyrics are in Finnish. "Donna Juanita" is the one standout track. (MC)
(Kill City Sound Oy, Box 47, 00531 Helsinki, FINLAND)

JIMMY KEITH & HIS SHOCKY HORRORS - "Great Teenage Swindle..." LP

Fast energetic bubblegum punk somewhere between glam rock and the RAMONES. It has its share of good tunes. (MC)
(Teenage Rebel, Gerresheimer Stra. 16, 4000 Dusseldorf 1, GERMANY)

L7 - "Keep On Rocking" EP

Well, as bootlegs go the packaging is surprisingly good. Now the sound is a whole different story. On the one hand, it's from their Peel Session meaning it probably had fantastic production. But it sounds like it was mastered off of a Certron cassette tape. I love this band... but this one is for the die-hard fans only. (LH)
(no address)

LEATHERFACE - EP

The song on the first side, "Not Superstitious" is going to be on their album, side 2 has a cover of "Message In A Bottle" which is okay, and a song called "Trenchmouth", which is worth the price of the record by itself. LEATHERFACE - the talk of England - are a band which wouldn't be out of place in the East Bay. Real powerful pop-punk, mid tempo, little metal guitar riffs, and avalanche minor chords. Add a gravel vocal style more rough than CRIMPSHINE - and this band rules. (GF)
(Roughneck Records)

LUNG - "Psychopornadelia" EP

Pretty amazing shit here. One side blends some heavy guitar playing with ferocious vocals and one last tape edit for an overwhelming effect. The other uses repitition and thunderous drums but not forgeting a few memorable riffs to keep you on your toes. Great in a demented way. (LH)
(Scratch Records, 317A Cambie St., Vancouver, BC V68 2N4, CANADA)

MAJORITY OF ONE - EP

This four song EP contains all previously recorded song that have appeared previously on their "Setting The Pace" LP. It seems the only purpose for this record is to work as a sales ploy for record collectors, with limited edition and colored vinyl hype. Where the mastering on the LP was crisp and loud, this record "sounds" muffled and weak. I like the songs and the original record but this seems wasteful and self-indulgent. (MK)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

MALICE IN WONDERLAND - "Drug War Babies/Lady Thorazine"

Good punk on the A-side, with vocals that remind me of the DICKIES, but a little too much guitarwork at times. The B-side is better, featuring a full-on Australian sound, though the band is definitely not from there. Good overall. (KK)
(Boozefighter Records, PO Box 101511, Denver, CO 80250)

MEANIES - "Scam" EP

"Scum" brings to mind "Road to Ruin" vintage RAMONES, while "Groove Meanies" represents melodic funnypunk in the DICKIES mold; both tunes extend further the MEANIES win-streak. This is very, very good. (SS)
(AuGoGo, GPO 5420, Melbourne, Victoria 3001, AUSTRALIA)

MEATFLY - "Fistness" LP

Yeah! Lots of noise. Strength through power-drumming. The vocals have urgency, and in their best moments conjure up Henry-isms. The guitar is somewhat self-indulgent but occasionally works with the apocalyptic hernia vocals. Sometimes this record gathers momentum and fairly rages. One exampe is "Little Boys In Blue". Overall, MEATFLY holds your attention throughout. (BR)
(Vinyl Japan, Seiwa Bldg., 2F4-97, Chomenishi Shinjuku, Tokyo, JAPAN)

MEATWAGON - EP

Four hardcore tunes with amusing background vocals. It's adequate, but nothing really distinguishes it from the rest of the pile. Not too bad, where's the lyric sheet? (MW)
(PO Box 16377, San Diego, CA 92176)

METAL MIKE - "Wig Wam Bam/Letter From Lou"

Mike teams up once again (or maybe these are just outtakes from the last 12"?) with the GARGOYLES women to tackle the old SWEET tune and the flip is just screwing around. Wait a second, these are just outtakes and I'm glad they didn't mess up the last record with them. More product from ... (BD)
(SFTRI, 4901 Virginia, Long Beach, CA)

MIGHTY DEERLICK - "Stag Nation" EP

Ultra melodic country oriented rock with seemingly "hickish" style lyrics. A big plus is the harmonies and a mandolin is incorporated to further the country feel. Not bad tune-wise. (MH)
(Sub Atomic, 1813 E. Locust, Suite 2, Milwaukee, WI 53211)

MIDWAY STILL - EP

Fantasticfolky-punk. Beautiful songs. Kind of like mid- HUSKER DU or early LEMONHEADS. They have this sound down perfectly. (GF)
(Roughneck Records)

MOON LIZARDS - "Fooom" LP

Pretty slick rock-pop-punk. Big full power-chord type stuff. Really great melodies—vocals are great, in fact almost too good at times—verges on commercial rock, but keeps enough of an edge to keep it interesting. Powerful and tuneful, but kind of over-polished. (GF)
(Schemer Records, PO Box 549, Villiage Station, NY 10014)

MUDHONEY - "Every Good Boy Deserves Fudge" LP

A well-timed masterpiece or MUDHONEY does the right thing. We see the boys up to some new tricks, like keyboards, harp, acoustic guitars and such. Result? It all actually works. A stronger garage influence is prominent but there's plenty here for everyone, even their old trademark sound shows up on songs like "Let It Slide." Then there's "Good Enough", which is unlike anything they've done but is amazing. Recorded on 8 tracks, for me at least this is the state of punk rock in 1991. Hope this release can help SubPop through their recent problems, a world without them would suck. (ML)
(SubPop)

MY NAME - "A Woman's Touch/My Wife"

A fairly tweaked BEEFEATER sound here, with a bit more polish apparent. Some seems to have an inherent quirkiness ala VICTIMS FAMILY, too. For fans of techno jazzcore, but a tad too "busy" for me. (WG)
(C/Z, 1407 E. Madison #1, Seattle, WA 98122)

NATION OF ULYSSES - "13 Point Program To Destroy America" - LP

Basic, to the point music that is fueled by loud guitars and pounding rhythms. far from being clean, these songs drive anything complacent or pretty into the ground. The vocals are all over the place as they rant and yell while being delightfully out of tune. The lyrics, message and anthem call for the liberation of everyday life, a total disregard for authority and the respect of friendships. The noise is here, the attitude is here and the determination is in your face. The flame of youthful rebellion burns bright. (MS)
(Dischord)

NAUSEA - "Cybergod" EP

"Cybergod" is the classic. The whole song flows and for the first time, it's a NAUSEA record with really great production. The flipside is also a good driving number that shows off some fancy guitar picking. All the crunch of metal and power of hardcore without too much of either. Great cover as well. (LH)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

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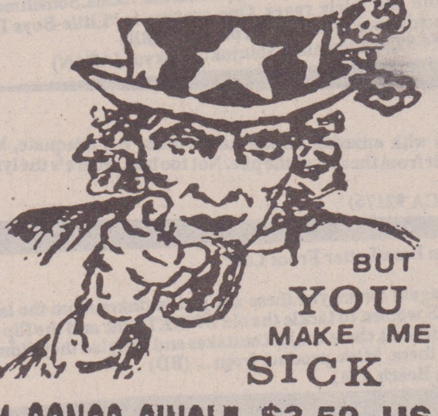

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RECORD REVIEWS

NECKBRACE - EP

A two-song EP of metally moshy stuff reminding me of DR. KNOW and ANTHRAX at times. Real clean production job, too. Interesting lyrics against gang violence and child abuse that show some intelligence and perhaps personal experience as well. While I can't really say that I love this, I think that it will definitely go over well, if this sound like your cup o' tea. (MW)
($3 ppd. to Neckbrace, PO Box 6174, Minneapolis, MN 55406)

NIRVANA/MELVINS - split EP

NIRVANA seems to have mastered the VELVET UNDERGROUND sound and their version of "Here She Comes Now" is credible. On the flipside, The MELVINS cover "Venus In Furs" and it's so far out that you have to hear it to believe it. Cool Warhol parody sleeve. (EC)
(The Communion Label, PO Box 95265, Atlanta, GA 30347)

NO APPARENT REASON - "Sex Knocks on the Door" 12"

There's a party going on in these grooves, makes you want to pick up a tambourine, for christsakes. OK melodies, harmonies, and riffs. Won't set the world on fire, but you get the impression that they could care less. Hard to classify, really. (ML)
(Crystal Vision, 2533 Nicollet Ave., Minneapolis, MN 55404)

NO NO YES NO - "Japanese Mondo Bread" LP

Motherfucker! This is heavier than an ox trampling on your genitals! Somewhere along the line, these guys got awesome, like a tweeked-out MELVINS with their own heavy 70s/twisted/rock attack. NO NO YES NO's 1st LP wasn't bad, but lacked a little clarity and direction in my opinion. This one is so awesome, it's unconditionally recommended. If I was in a band, I believe I'd want it to be something like this. Even with a shit hot FOETUS-looking Dancey cover, I don't think it gets much better than this A+. Thanks, Thomasso. (WG)
(Big Store, GR. Riederuchstr. 12, 4600 Dortmund 15, GERMANY)

NONOYESNO - "LederhosenVerbot" 12"

Here Tomasso and the crew team up with HELIOS CREED to dish out a metallized cover of the CHROME's "Third From The Sun," which is more heavy than experimental. On the B side, they deliver us two more slabs of BLACK FLAG meets the MELVINS smash-and-grind, both considerably faster than the material on their new LP (catch that orgasmic review elsewhere). Comparisons aside, this is some of the most potent stuff out there today. So seek this monster out. (WG)
(Glitterhouse, Gruner Weg 25, 3472 Beverungen, W. GERMANY)

NOD - EP

Early CAN and VELVET UNDERGROUND influences/asides abound, but in an honest, non-pretentious and fun, spazzy way. Three songs. "Good!" (IR)
($3.50 ppd to Baby Music, 288 Breck St. Rochester, NY 14609)

NOTHING PAINTED BLUE - "Few/Or Do They?"

Second single in a couple months from these popsters. Simple tunes, dinky guitars and a sorta new-wave feel make this sound like it was recorded about ten years ago. Liked the A-side but not the flip. (BD)
(Scat, PO Box 141161, Cleveland, OH 44114)

THE OFFSPRING - "Baghdad" EP

The best band on Nemesis are back... and it's about motherfucking time! Starts with a classic punk tune, goes into their weird cover of "Hey Joe", a third version of "Tehran" retitled "Baghdad" (hence the title, and war I guess), and finally some strange track of drums and Bryan howling like someone banged his thumb with a hammer. Clean production and nice packaging help make this one a winner. (LH)
(Nemesis Records)

OLIVELAWN - "Beautiful Feeling/Carvin' Is The Devil's Paintbrush"

Lots of this kind of stuff out there these days, but this is above average. Rockin' garagey grunge that makes you stop whatever you're doing for a minute and say "Hey, that's good." Scene vet O. and some pals kickin' out the jams in LA carrying several torches. Bold new look for a Sympathy record, too. Worth it. (ML)
(Sympathy)

ONION - EP

Melodic but slightly distant tuneage, mostly vocally speaking. Cool chords on the geetar. Definitely something for your ear to catch. Three songs. (KG)
(Mondo Psychotic Records, PO Box 278, Brookfield, CT 06804)

OUR BANDS SUCKS - LP

Silliness - sort of a much less talented BAD RELIGION with extremely simple riffs and song structure. Beer drinkin' music, for sure. Nothing real special to make it standout, though above average hardcore. Ya know, I really wonder why a band with songs like "Big Tits" doesn't feel confident enough about their lyrics to include a lyric sheet. Someone please explain this to me. (MW)
(Nemesis Records)

P-1-9 - "Look Again" EP

I hate to generalize but this has that NY "sound". You know what I mean. Punchy, crunchy, and full. Heavy geetar mix. Mean, barking vocals. Very moshable. Solid material. I especially like the lyrics to "Bleed" about cuts in education. Hip overall. But I don't understand the need for the disclaimer "No plagiarized music or lyrics appear on this record". I don't think you have to worry fellas. (CD)
(PO Box 020154, Brooklyn, NY 11201-0004)

PAIN TEENS - "Sacrificial Shack/Sweet Heart"

You know, lately, I have been so fucking jaded I don't even want to see bands live anymore. But I think its' bands like this who are a glimmer of hope. They're hard to pin down; they're sorta heavy, sorta experimental, sorta noisy, sorta guitary, sorta industrial, sorta gloomy, & so on. Basically, whatever they do, good or bad, at least it's interesting. Thankfully, most of their output has been great and interesting. A good introduction to the band. (WG)
(C/Z, 1407 E. Madison #1, Seattle, WA 98122)

PAPER TULIPS - "Linoleum City" EP

Sometimes happy 'n loud (like FASTBACKS), sometimes slower. Toast sings lead on one song of three here. Neato recycled cover/booklet, y'know... Non-pay-to-play-support-the-struggle. Punk, man. (IR)
(Flipside Records, PO Box 21815, Long Beach, CA 90801)

PAVEMENT - "Summer Babe" EP

Continuing the pop-isms of their last 10" record, this new 7" finds the band easing off on the tinny studio scree and settling down to write more, ahem, "normal" songs. "Summer Babe" is like a long lost VU/LOU REED outake that's thankfully devoid of the tired mannerisms of the man and has a real unforced 'niceness' to it (ie I like it). The B side finds them on more conventional PAVEMENT territory with their weird, slowish "folk" song and the unevenly rollicking "Baptes Blacklick". Still a band thats deserving of the accolades heaped upon them. (HD)
(Drag City, PO Box 476867, Chicago IL 60647)

PENETRATION MOON - "Fifth a Day/I'm Trash"

Blagg of the DWARVES and some of his "friends" team up for some rock 'n' roll. The A side is done to a SLIM HARPO "Hip Shake" beat, while the flip is set to a traditional "Route 66" kinda R'n'b tune, but of course both are rocked out. (TY)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

PENIS SURPRISE - "Value" EP

Yeeow! Eleven rockin' songs on a 7", sounding somewhat akin to the MEATMEN, with a slew of other influences. This disc really moves - all the songs are enjoyable and short enough to not bog itself down. The lyrics are completely wacky, revolving mostly around phallic subjects, hence the title. It's so silly, it seems harmless, but I'm curious about their "glad to be gay" lyrics. Are they sarcastic? Are they nonsense? How the fuck would I know? Out of Finland. (MW)
(Pekka Mahonen, Box 69, 40101, Jyvaskla, FINLAND)

POJAT - EP

Poppy punk with a RAMONES feel, thgough a bit on the lite side at times. Perfect Shredder Records material. (TY)
(Poko Records, FINLAND)

POUCH - "Charlie McCarthy/The Rabbit"

Good hard pop outta Beantown by some cats who used to be in SMOKE SHOP. The hype sheet lists a bunch of bands that they didn't remind me of the slightest, for me I'd say TREEHOUSE or something along those lines, decent and from some northwest garage. In other words, this doesn't sound like the east coast I remember, and that's great. Nice sleeve too. (ML)
(Rockville. through Dutch East)

POWER ASSAULT - "Pain and Misery" EP

Despite the uplifting title, this is a pretty gnarly-ass disc. You can hear the muscles on these guys, I swear. This is burly crossoverish, boot stompin', double bass drum slappin', pit inspiring, adrenalin pumpin', angry hardcore with a smidgen of metal. Good package with tweaked cover art and a sticker that smells funny. Their name doesn't lie. (CD)
(PO Box 461, San Clemente, CA 92672)

THE RADICTS - "Rebel Sound" LP

This material was recorded in 1989 and 1990 and all but two cuts were previously released. The record has excellent production and the RADICTS rock hard showing off their influences by the CLASH and STIFF LITTLE FINGERS. The lyrics mix drinking, fighting, and oppression of the working class. While this collection has a strength of its own, it doesn't capture the desperate feeling of 1977. (BR)
(Noiseville Records, PO Box 124, Yonkers, NY 10710)

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RECORDINGS

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RECORD REVIEWS

RAILROAD JERK - "Younger Than You/Ballad of Jim White"

Herky jerky spazzsms from NYC naturally utilizing that noisy PUSSY GALORE vocal sound (also see UNSANE) but sporting very satisfactory CAPTAIN BEEFHEART-like constructions. Cool grooves built up from all sorts of squeaks and sqwawks that sets off a wild and slippery downhill ride. Fun in a real Manhattan-esque way. (HD)
(Matador Records)

RANDOM CHILDREN - EP

I think this is the second outing by the Philly band. Very misleading name. Real catchy tunes like a mix of D.C. style and straight ahead punk. Weird-ass drumming makes this a standout. Catchy riffs and cool singing too. (LH)
($3 ppd to Elbohead Records, 206 Montgomery Ave., Oreland, PA 19075)

RANDOM CONFLICT - EP

Good solid thrash a la COC, SLAYER, although much more simple in structure. I must say I really enjoyed this! And to top it off, they're from Alabama! Right on. It's D.I.Y., it's punk rock, and it's a damn good effort. (MW)
(Peer Pressure Productions, 4023 Lucerne Dr., Huntsville, AL 35802)

REDRUM - "Bray Loud" EP

Eyecatching cover - Ruth on one side, Goldfingers damsel on the flip. "Jackass" has dirging background voices with screeching guitar. "Hotel W.C." is slow, meandering, a punctured larynx garble with slide guitar trauma. "In My Sight" has spat out Joey Shithead vocals and an ominous crawl upon layers of muck. "Ballad Beta Z" is foundering weighty stuff. With guitar string stroking. (BR)
(Helter Skelter Records, Piazzele Delle Province 3, 00162 Rome, ITALY)

SEEIN' RED/SANCTIONS - split EP

SEEIN' RED move along not unlike a more hardcore FUGAZI, with a little touch of NY posi-core thrown in. Good lyrics pertaining to non-conformity and religion. SANCTIONS play pretty fast HC—and with no bass, making their songs sound somewhat flat and uninteresting. (MW)
(Urban Alert, BP 21, 93340 Le Raincy, FRANCE)

SEPARATE PEACE/JUNCTION - split EP

SEPARATE PEACE out of Martinsville, New Jersey have a D.C. kind of feel to their sound and approach, but in an adolescent (i.e., still angry) kind of way. JUNCTION are a groovy kind of band. they do a solid tune called "Saturation", then bust out a sax for a jam called "Transit." Whoever put this out lives in the same town where my aunt works in the prison. Neat! (ML)
(Significant Records, PO Box 1113, Camp Hill, PA 17001-1113)

SHOEFACE - EP

What can I say? One of those well played, well produced punk platters that failed to make me feel like setting myself on fire and sticking a piece of celery up my bum. (TH)
(FBE, PO Box 818, Pomona, CA 91769)

SILKWORM - "Slipstream/Inside Outside"

"Slipstream" is a slow but catchy ballad with nervous vocals. "Inside Outside" is faster with an arty post-punk feel. (MC)
(Punchdrunk Records, 123 12th Ave. East (front), Seattle, WA 98122)

SILVERFISH "Fuckin' Drivin' Or What" 12"

How SILVERFISH got on Creation, I'll never know... Weird. The A side, "Big Bad Baby Pig Squeal", is a competent slice of their rough post punk sound, driven by a chant of "Hips! Tits! Lips! Power!". I prefer the two more offbeat songs on the B side, "Puppy truck" and "Texas Tea". My only complaint is that the production here doesn't have the over-the-top quality their other releases do. Still, it's worth finding. (WG)
(Creation, 8 Westgate St, London E8 3RN, UK)

SINISTER/MONASTERY - split EP

Brutal, extreme eardrum decapitation. Wicked sick grind from two new worshippables. SINISTER is...well...sinister. MONASTERY is not surprisingly quite death-like and contains folks from SINISTER and a talented chap from the much revered ENTOMBED. Sicktone Rec's is doin' it right. Yet another contender for Earache's crown in the 90's. (CD)
(PO Box 2, 7050 AA Varsseveld, HOLLAND)

69 EYES- "Barbarella/The Hills Have Eyes"

Both songs sound like they could have come from the mid-seventies, at times sounding like the SEX PISTOLS, and at other times sounding more like BLACK SABBATH. Melodic and easy to listen to, but nothing to stand in line for. (KK)
(The 69 Eyes Information Crypt, c/o Gaga Goodies, Box 361, 00121, Helsinki, FINLAND)

SKINYARD - "1000 Smiling Knuckles" LP

Hard-hitting, driving, crisp, clean. What else do you expect from SKINYARD? this has a big sound and could easily be on a major, but either they didn't get a deal, or they have a bunch of integrity. (I hope the latter.) Fourth full-length LP from these guys. Many changes happened all around since they began, but they remain consistent and most importantly active. (A small miracle, considering their day jobs.) Rock it to the moon. (ML)
(Cruz Records)

SLAP OF REALITY - "Three Lefts Make a Right" LP

Why was I afraid to listen to this? Was it the slick packaging or the "limited edition color vinyl" sticker? Those aspects aside, this is a good record, especially for likers of that MONSULA/ SAMIAM or even 411 sound. Kinda dreamy and ooh-ohh- oh at times, but rocking in its melodic way. Forget yesterday's SLAP OF REALITY; this is now. (KG)
(Headhunter Records c/o Cargo)

SMALL - "Small Change" EP

Well, these guys are different, I'll give 'em that. You get this MINUTEMEN type thing going then DAVE ALLEN starts going nuts with a fuzz petal, pretty soon it sounds like RUSH on the wrong speed. The singer sounds sincere throughout all of this, kinda like an upset JONATHAN RICHMOND. These guys would have went over big in Kent, Ohio in early 80's, if you know where I'm coming from. (ML)
(Mysophobic Record, 365 N. Arthur, A-68 Kennewick, WA 99336)

SMOG - "Floating" EP

Almost a companion record to the new PAVEMENT record not in style but in that it occupies a niche between the ozone layers. Real tinny, short pieces here that has the feel and sound quality of DANIEL JOHNSTON'S casette recordings. But if instead of listening to the BEATLES, old Dan had listened to the entire Rough Trade (the old label, that is) catalog then it might sound like this (scary, eh?) (HD)
(Drag City, PO Box 476867, Chicago IL 60647)

SNUFF - 12"

UK post punk up your ass, This is all very good, I must say. Are all these songs covers? "I Can See Clearly Now" definitely is, and it sounds much better at this point. While I didn't wet my pants over this, I still wouldn't mind owning it. What a shitty cover. Only four songs - this seems kinda chintsy if you ask me. Adequate. (MW)
(10 Past 12 Records, UK)

SOCIEDAD ALKOHOLIKA - LP

Fast-paced hardcore with crossover tendencies. Nothing too new here, and I think these guys would be big in certain NYHC circles. (TY)
(Overdrive Records, PO Box 129, Arrasate, Guipuzkoa, SPAIN)

SOWBELLY - EP

Goofy-doofus with angst stuff in the tradition of the WHITEFRONTS or the WRESTLING WORMS (ie its got horns and it's quirky) and even small traces of post-UBU DAVID THOMAS-isms. However, the lack of any decent tunes sorta turn this slab into a big clumsy, clunky record with low listenability. (HD)
(New Rage Records)

STEELPOLE BATHTUB - "European Son/Venus In Furs"

Two VELVET UNDERGROUND classics are covered here, but the singer kinda gets on my nerves with his LOU REED imitation. Aside from that, both covers are decent. Still, I like the originals a lot better. (EC)
(The Communion Label, PO Box 95265, Atlanta, GA 30347)

STEP ASIDE - "I'll Take Darkness" EP

Muddy sounding produiction hinders the metallic and moshy record. The vocals are interestingly spat out in a grunting manner that could work well. But overall no real ups or down, never seems to go anywhere. (MK)
(Vicious Circle Records, PO Box 3607, Langley Park, MD 20787)

STICKS & STONES - "Coupe Flowers Can't Fail" EP

One new song this time around for this consistently outstanding hardcore outfit. The other songs are covers of New Jersey's P.E.D., and Bruce Springsteen, the DK's "Moon Over Marin", and a live version of their own "Saved". (MC)
(Skene, PO Box 4522, St. Paul, MN 55104)

SUCKSPEED - "Storm Bringer/Step Out"

Wonder if Tim knew when he gave me this review that it was a DEEP PURPLE cover! One of these guys used to be in a hardcore band I bet. Anyway this is definitely on the metal side. The flip even has an acoustic break in the middle. Hard to tell what they are up to by their haircuts (one guy even has a skin). You decide, I give up. (ML)
(We Bite, Goninger Str. 3, 7417, Pfullingen, GERMANY)

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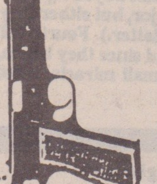

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RECORD REVIEWS

SUGARBURN - EP

College rock influenced stuff (ie. SOUL ASYLUM, DINOSAUR JR.). The pace is upbeat and hopping. Musically very "catchy" if that's what you like. This record is riddled with "catchy" leads and decent song structure. At times regressing into college rock. At times rising above. (MK)
(Sonic Bubblegum, 157 Murdock St. #3, Brigton, MA 02135)

SUPERCHARGER - LP

The back cover states: "America's worst rock-n-roll band - ever!" and I'm thinking "Wow, is this really the new FUGAZI record?". A fun record in the GIZMOS/ANGRY SAMOANS tradition of simple stupidity. Did I mention that every song is great and I haven't even listened to the second side yet ? (BD)
(Radio X, PO Box 63, So SF, CA 94083)

SUPER CONDUCTOR - EP

Heavier than I was expecting (if that means anything to you). A band based around the "Heavy Guitar Bible", these two songs manage to keep energetic and interesting. The rockin' music alone would have gotten this band a B+. But the packaging extra credit brings it up to an A. Funny as fuck if you can deal with it. (LH)
(Scratch Records, 317A Cambie St., Vancouver, BC V68 2N4, CANADA)

SUPERTOUCH - "The World Is Flat" LP

A defined departure from the sound many associate with Revelation Records. Much improvement since the last SUPERTOUCH record in terms of production. The vocals are full with a feel reminiscent of HR (BAD BRAINS). The music is very tight and rhythmic. The production and overall feel is very consistent, but almost too consistent. All the songs seem to mesh together and there are no extremes to this record. It carries along at a steady pace. The lyrics take a very personal almost removed approach. Not bad by any means. But not outstanding. (MK)
(Revelation Records)

SURF WEASEL - "A Mind of Your Own" EP

Pretty rocking punk, really good guitar, metal and classical style. Unfortunately, the vocals are really boring, more like somebody talking. Makes the whole record pretty unexciting. (GF)
(PO Box 244A, Surbiton, Surrey KT5 9LU, UK)

SUSPENDED ANIMATION/GROUNDWORK - split EP

SUSPENDED ANIMATION are decent, straight hardcore ranging from melodic to metal. The lyrics for the two songs speak out against racism and comdemn casual sex as a "sin". GROUNDWORK sound like the exact same band, with lyrics more specifically aimed at animal rights and sexism. Both bands are rather moralistic, straight-edge and at least one band member thanks God. (KO)
(15778 N. Equestrian Terr., Tucson, AZ 85737)

SWEATY NIPPLES - "Chickensnake/Round Mound of Rebound"

Well, the PRIMUS/MR BUNGLE funk/thrash thing has apparently hit Portland cuz that's what these guys do. Plenty of changes, breaks, etc. Not my cup of tea (or coffee for that matter), but if you dig that white boy groove thang, this is it. They spared no expense on the sleeve and record (vinyl & label). Maybe they should have spent a little more time on the lyrics and originality. (ML)
(T/K Records, 3339 NE Davis, Portland, OR 97232)

TERROR CAKE - EP

They play RUSH and VERBAL ASSAULT at the same time with a very progressive/operatic female-vocalled approach. If you live in SF, reminds of FOUR NON-BLONDES. Outside of SF, try FETCHIN BONES. Four songs. (IR)
(Footlong Records, 3 Highland Dr. E. Greenbush, NY 12061)

TONY ALL - "New Girl Old Story" LP

Well, first off I have to admit that at first sight of this "new" ALL record, I became pretty excited since they had put Tony Lombardo ex-DESCENDENTS bass player on this one. But that didn't change anything at all, for ALL. ALL seem to be stuck. This sounds like any other ALL record. Silly pop punk with those same old 'boy meets girl, boy looses girl' lyrics. Oh well, maybe next time something good with happen. I guess that's "ALL". (HC)
(Cruz Records, PO Box 7754, Long Beach, CA 90807)

TRANSCEND - EP

Real cool in a raw sort of way. HC vocals over garagey hardcore music. It's great to see a band take a strong stance against hunting and at the same time not fall into catch-phrase expressions to convey their ideas. (KG)
(Super J Records, 620 Humbold, Toledo, OH 43607)

TREEPEOPLE - "Guilt, Regret, and Embarrassment" LP

An impressive debut full-lengther from this Seattle-via- Boise band that undoubtably would get far more acclaim if released by that "other" label. Distinctive, ambitious songwriting with great guitarwork which never sacrifices power or drive for the sake of complexity. (BD)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

TSOL - "Live 91" LP

TSOL play a rude, snappy set of punk tunes, 14 in all, including a fair representation of their vintage material. Some live immediacy is lost, but I imagine fans will find this a lively and boisterous treat. (SS)
(Triple X Records, Hollywood)

TAR - "Solution 8/Non-Allignment Pact"

Totally solid. Cuts a mean groove, Soloution 8 is another winner from Chicago's TAR. The flip is a cover of PERE UBU's classic "Non-Alignment Pact" that does it justice. Heard these boys dedicated a tune to me when they were here last, sorry guys, I was out of town. I won't make that mistake next time, and we'll do a long overdue interview. Cheers! (ML)
(Amphethamine Reptile)

10:07 - "Blood, Guts, and Penis" 2xEP

Didn't know what to make of this one at first, but after awhile, I started to like it. Obviously recorded for 10¢ (that's cool in this case- probably works to their advantage.) These guys were 5 years old, then, I'm sure, so that's that. Very punk, good hooks and such. Claims on the sleeve that only 100 copies exist. Who the hell are these guys? (ML)
(Excursion Records)

TREEPEOPLE - "Mistake/Ballard Bitter"

Great angst-driven "pop", reminding me at times of earlier DINOSAUR JR. but which sadly lacks the intensity of their last split 7" or seeing them live. Having said that, the first four words of this review matter most. (TH)
(Sonic Bubblegum, 157 Murdock St #3, Brighton, MA 02135)

TSUNAMI - "Flameproof Suit" EO

Melodic female vocals enliven this five-tracker; it's essentially upbeat, power-pop with an arty edge which in its best moments should appeal to cooler college audiences. (SS)
(3510 North Eighth St., Arlington, VA 22201)

12 PACK PRETTY - "Foulmouth" EP

Snappy melodic punk and hardcore. No lyrics included but with titles like "Dead Head" and "REM Sucks", you get the idea. Old fashioned fun. (TY)
(Dr Strange, PO Box 7000-17, Alta Loma, CA 91701)

U.Y.U.S. - "Use Your Sense" LP

Their second LP, one that came out last year but we missed reviewing it. Fairly generic hardcore, the kind that can be fun on a 3 or 4 song 7", but which gets lost on a whole album. (TY)
(PO Box 231472, Houston, TX 77223)

UNSANE - "Jungle Music" EP

More of the big UNSANE sound that we've come to know and love. Although this time, the recording quality has lessened slightly, with what sounds almost like a live mix, thus inviting further comparisons to PUSSY GALORE. But seriously, "Jungle Music" is a tune that boils the blood like no other and the other two tunes concentrate on the 'textural' side of grind rather than just straight grind (a subtle distinction here) good poop! (HD)
(PCP Productions, no address)

VACANT LOT - "Cyclone" EP

This is fun pop-punk. It comes in a good-looking sleeve. The singer squeals out watered-down RAMONES vocals accompanied by irritating hamster harmonies. There are some forceful guitar leads better than TOMMY JAMES AND THE SHONDELLS. (BR)
(Chaos Records, PO Box 315, New York, NY 10003)

WAT TYLER - "Appetite For Axl" 10"

So... if you don't know, WAT TYLER is what most people would call a "joke band". (They never practice and live, they spend more time harrassing the audience than playing). But be that as it may, this is a great record. While a lot of it is silly noise, when they really play a song, it's great. Catchy punk-pop - great tunes. Julie, ex-DAN sings a couple, and some fantastic production makes this a fun and solid release. Despite the lament of some TYLER fans that it's "too good". Oh yeah, shamelessly large photos of the cute band are included—wow. (GF)
(Rugger Bugger Records, the bottom flat, 3A Alexandra Dr., Gypsy Hill, London, SE 191 AJ, UK)

WEIRD PAUL - "Lo Fidelity, Hi Anxiety" LP

I have an embarrassing fondness for retarded and/or primitive, amateurish records but this is a little hard to stomach. Not weird or even funny, just annoying. Still I liked the previous single and 3 of the 25 tracks here. I'm not sure if this is all new material or a compilation of tracks from his many cassette releases. (BD)
(Homestead, PO Box 800, Rockville Center, NY, 11571-0800)

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RECORD REVIEWS

WONDERAMA - "Padre Dio: The Stigmatist/Out Of Focus"

Raw warped slide guitar and spoken "vocals" build into tangents...and unpredictably gets tenser, grungy, faster. Side 2 is a combined MC5 ("Gold")/BLUE CHEER ("Out Of Focus") cover that is apt. Quite nice! (IR)
(Ajax Records, PO Box 805293, Chicago, IL, 60680-4114)

WORMS - "Brutalizer" EP

3 heavy, dischordant, experimental songs from this Finnish band. Side B is one long 8 minute song that pushes the limit on song length while side A is thick, pounding and er... brutal. (RR)
(Maho Pop, PO Box 69, 40101 Jyväskylä, FINLAND)

YUCKMOUTH - "This Is It..." LP

Really good record. Powerful rock and tight thrash punk. One of those band that defies easy classification. Switches styles-some of this I didn't really like. But it is all interesting and really powerful. At times the vocals drag and sound like Gary Floyd - but the music keeps it moving. Definitely for those who are tired of the same old same old. (GF)
(Conversion Records, 26861 Trabuco Rd. Suite E143, Mission Viejo, CA 92691)

V/A - "A Change For The Better" EP

This five band comp from the makers of take a stand and Bombshell zine makes a good effort at adhering to a Do It Yourself ethic. Includes GUT INSTINCT, JUST CAUSE, STEP ASIDE, FACE VALUE, ENDPOINT. Documents a new generation of bands influenced by moshy New York hardcore. This record makes up in sincerity for what it lacks in production. (MK)
(Vicious Circle Records, PO Box 3607, Langley Park, MD 20787)

V/A - "And Everything Nice" EP

BABES IN TOYLAND and HOLE contribute one raw, abrasive punker each — but STP and L7 provide the power and class with high-powered, well-written rockers with passionate female vocals. A Bootleg, and recommended. (SS)
(no address)

V/A - "Back Again" EP

What the fuck is this ANAL FIST band all about? If lyrics like "Skins and art fags are fucking wrong, we'll cleanse the scene and make it strong..." typify their attitude, well... choose for yourself. Eight other bands, too. Reviewing this reminds me of having to listen to a bunch of poor-quality demo tapes. (KG)
(Community Chest Records, PO Box 808, Southwick, MA 01077)

V/A - "The Bottom Rise Up The Top" 8" flexi

This kills! Eight inches of frantic, floppy power (I'm talking about the damn record, okay?!!). A flexi that needs little said about it except in one playing it knocked me on one of my buttocks. ASBESTOS wins this time but YELLOW LABEL, SLAVER, and JUNTESS all put up a fight in this musical battle royale. This rules the planet...nuff sed. (CD)
(no address, JAPAN)

V/A - "Dur Doreilles" LP

Featuring bands from the varied regions of France. All styles of music are represented here from pop to grindcore to dance/top 40, to RAMONES-style punk to progressive rock. Talk about all encompassing! THE ABHORED, VOODOO MUZAK and VIDEODROME (to name a few) are among the contributors. Eclectic to say the least. (MH)
(Productions Amanita, Ecole, 64 250 Louhossoa, FRANCE)

V.A. - "Feel Lucky Punk?!!" LP

If you don't already have the "Killed By Death" series you'll want this compilation of rare (and great) 70s punk obsurities. If you been keeping up with this sort of thing you'll be bewildered by the pointless and unimaginative track selection as the majority of this has already been reissued. Stil "it rocks" as they say. (BD)
(no address)

V/A - "Grim Humor Presents...." SPLINTERED/CINDYTALK split EP

A zine release that's a split between two longtime UK bands. SPLINTERED is appropriately noisy and lumbering while CINDYTALK is atmopheric and noisy dirgy (with trumpets and all). For fans of these two UK genres only. (HD)
(Fourth Dimension, PO Box 63, Herne Bay, Kent, CT6 6YU UK)

V/A - "Lube Job" EP

Mostly a Pittsburgh sampler with a guest appearance by NY's S.F.A., who carry on the tradition of the NIHILISTICS. NECRACEDIA clock in with another realistically aware tune called "Black & Blue" about battered women. DOOMWATCH, who get punker every time I hear them, bust out a jam called "Lying Sack Of Shit"—could be about half the people in town! Newcomers SUBMACHINE round out the disc with a straight ahead punk song. I expect to hear a lot more from these guys. All in all a good comp, glad to see someone, in this case Doug Fedinick, still cares. (ML)
(Rust Records, PO Box 81942, Pittsburgh, PA 15217)

V/A - "Here's Stanton Park" EP

A label sampler put out by another label! (an interesting idea not destined to be repeated often). And it makes sense here as the four tracks here can be taken as fairly representative of either label's modern garage sounds. Fave track is the two-minute instrumental by THE LADDS FROM BELLEVUE. (BD)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

V/A - "The Honey"- EP

A four band sampler that comes w/ "New Kind of Kick" zine. STORM CLOUDS have a fuzzed out guitar with FLATMATES- like pop. SEND NO FLOWERS is smooth femaled vocaled midtempo guitar pop. 23 TILL has a sanitized neo '60 R'n'B beat with gruff vocsals. COD LOVERS are pretty tight (like LES THUGS) but their sound is a little too "modern rock". Overall, approaches are varied but comes out a mite too slick to really grab. (IR)
(Jardalavägen 64A, 582 59 Linköping, SWEDEN)

V/A - "Horizon Records Hardcore Compilation" EP

A four band, four song compilation of NJ and PA bands, with 'X's all over the damn place! RESSURECTION and LIFETIME are the standouts for me, delivering moshcore and emo-core, respectively. Overall, somewhat bland musically. Lyrics are all fairly introspective—this is not a bad thing. Sometimes you win, sometimes you lose - it's ok. (xMWx)
(Horizon, 113 Kings Rd., Mount Holly, NJ 08060)

V/A - "No Exit, No Return" EP

A compilation featuring PROCESS OF ELIMINATION, DEAD IMAGE, REFUSE TO FALL and ENCOUNTER. There's something kind of interesting about this record, but I can't describe it - maybe it's the dumb TV ad sample of "I've fallen, and I can't get up." (KG)
($3.50 ppd, Upstate Records, 283 Betsinger Rd, Sherrill, NY 13461-1208)

V/A - "Ox Faces The Facts" EP

This comes with issue #9 of Ox 'zine, out of Germany. The bands featured here are from NY and PA. SFA, NECRACEDIA, DOOMWATCH and SUBMACHINE. Four thrashy songs and they're all good, too. Pick it up. (MW)
(Ox'zine c/o Joachim Hiller, Joseph Boismardweg 5, 4300 Essen 14, GERMANY)

V/A - "Pittsburgh Punk Ain't Dead" 2xEP

Quite a diverse sampling of what seems like plenty of local talent, some choice cuts here, from the likes of SALT CHUNK MARY, SLUDGEHAMMER, PLEASUREHEADS and five others. Real good stuff. A quality release. (MW)
(NFO Records, no address)

V/A - "Silence Sampler #1" EP

A 3-band comp. with DIRT FISHERMAN, TREE PEOPLE and CAUSTIC RESIN. No amazing stuff here, except for the blowout cut by the TREE PEOPLE, which makes the two lighters cuts pale in comparison. (WG)
(Silence, 1206 East Pike St., Suite 671, Seattle, WA 98122)

V/A - "They Ain't Seen Nothing Yet" EP

A classic harshness collection with the indie spirit. Five units assembled here to protest the imprisonment of poll-tax resistors. Crushing shit to say the least. The expansive poster/booklet and sedate light-blue, pencil art cover make this look like just another dreary compilaion of forgettable bands. "Nay", I say. This is powerfully muddy gargantua thrash with HIATUS, PSYCHO FLOWERS, DREADFUL, MUSHROOM ATTACK and my favorite, PRIVATE JESUS DETECTOR. Fitting punishment for tax-happy eggheads. (CD)
(Nabate, BP 92, 4000 Liege 1, BELGIUM)

V/A - "Unknown Hardcore Drunkers Vol. 2" 2EP

Eleven bands out of Japan, ranging from 1-2 1-2 hardcore to some fairly accomplished metally - thrashy - growly stuff. After wading through a few of the clunkers, there are quite a few raw, energetic songs here to satisfy even the most die-hard punk rockers. (MW)
(MCR Company, 157 Kamiagu Maizuru Kyoto 624, JAPAN)

V/A- "Very Small World" 2LP

There are two ways of looking at this compilation (or any compilation really). 1) With 38 songs, there's bound to be some real classics included. 2) With 38 songs you have to get through loads of shit to hear the good bands. Only you can judge. But there are some incredible songs here by NUISANCE, 23 MORE MINUTES, DOWNFALL, SPITBOY, PINHEAD GUNPOWDER, BLISTER, ECONOCHRIST, SAMIAM, and JAWBREAKER. (LH)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

V/A - "World's in Shreds Vol 5" EP

Another fantastic Shredder compilation with KRUPTED PEASANT FARMERS (melodic punk with lots of "whoas") DRYROT (melodic hardcore leaning towards FUEL) and ICE FAN (mid-tempo melodic post-punk). Way to go—this single "shreds". (MH)
(Shredder Records, 181 Shipley St., San Francisco, CA 94107)

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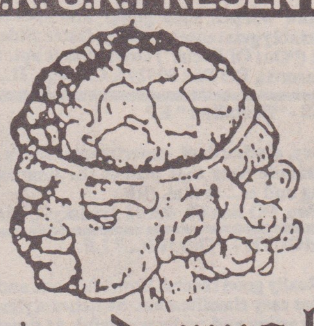

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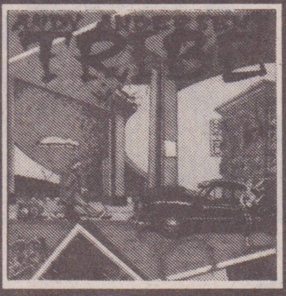

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WHATS THE SCOOP?

By Heather Choy

This month's question:

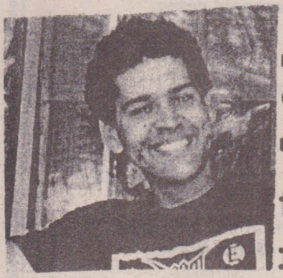
Who is your favorite live band?

Chris Murphy, age 17, Washington D.C.

"My favorite live band is either Rorshach or Born Against because they're both fuckin' sick and disturbing and really awful, but they're rad."

Dan, age 25, New York

"The Winona Ryders, absolutely, They rocked me. They rocked me blind. Also the Unsane, a band from New York City because they rock me hard."



Jeff Spaz, age 28, Conneticut

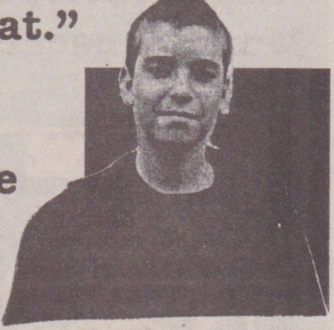
"My answer for favorite live band is Born Against. They are a great live band because, number one, they're all over the floor, they don't stand there, and number two, they can be very arousing. Hey, Adam, it's time for us to have our guy talk!!"

Mike, age 22, East Bay

"My favorite live band is Devo because I think they're so fucking obnoxious. It's pathetic."

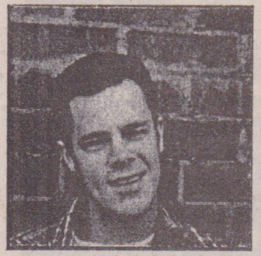
Gabi, age 20, San Francisco

"My favorite live band is definitely the Winona Ryders because they are so great."



Tim Murphy, age 14, Washington D.C.

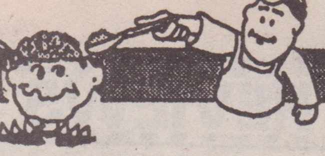
"My favorite band is Ben Hur because they have the ability to give you bronchitis or cure arthritis."



Bud, age 22, San Francisco

"My favorite band would have to be the Winona Ryders because my heart has skipped many a beat during their show."

WHATS THE SCOOP?



Eric, age 20, San Francisco
"My favorite live band is definitely Garden Weasel because they are so sexy and exciting."

Brad Richman, age 19, North Carolina
"My favorite band is My Mind's Mind, or M3. They're a North Carolina band, and they just fuckin' jam live, just into-the-crowd type performances."

Tait, age 19, Berkeley
"My favorite live band that I've ever seen is Chumbawumba last fall because not only are they one of my favorite all time bands, but they used costumes and props to get the message across in a different way than most political bands."

Aaron, age 19, Detroit
"Blatz, not because they're good, but just because I get to throw shit at them."

Sean, age 20, Petaluma,Ca
"My favorite live band would have to be Peter Murphy because he's got the best voice in the world."

Gidon, age 18, South Africa
"My favorite band to see would be Chumbawumba because they're quite fun and they get dressed in different costumes."

Sledge, age 21, Arkansas
"I like Agnostic Front live because they're my favorite band and because they're really fun and energetic."

MOVIE REVIEWS

TWO GUYS FROM HOLLAND

Marc Hanou & Bart Griffioen

XXX

The story of **Boyz N The Hood**: basically this movie deals with a group of young boys growing up in their neighborhood. Contrary to what you would expect, this movie doesn't deal with gang life but with living in a violent neighborhood. It shows us the scary life in a black ghetto in south central LA and how different people deal differently with a situation that is basically the same for all of them. The three main characters represent different stereotypes: The one with the opportunity to go to college because he had the right education; the one with the chance to go to college because he is a talented football player; and the third one, brother of the second, who will never make it to college. The movie relates to real life, and this creates a problem: Does the director have a message? Yes, a lot of the scenes have 'educational' content. In the first part of the film, where most of the boys are 13 years old, the main character gets lessons in responsibility from his dad, while the other boys don't. (Later on, the one that got the lessons turns out heading in the right direction, whereas the others end up fucked up.) Most of these scenes have a very obvious message, maybe a little bit too obvious, which makes you think: Did Bill Cosby move to the ghetto? The message that the director wants to give is 'Increase The Peace', and let black people take control over their own lives.

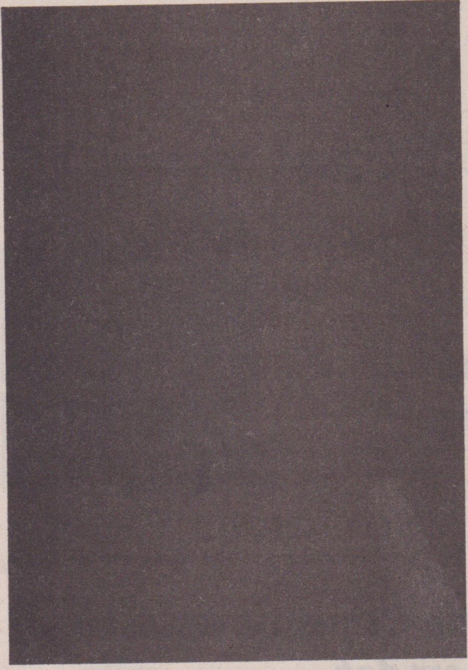
In trying to convince the audience that this is about real life, the director more or less fails. John Singleton throws in so many issues (like sexism, unequal opportunity, racism, responsibility, violence, etcetera) that you can't see the forest anymore from all the trees. Some aspects are done pretty good, like the constant sounds and lights from passing choppers, the way they portray the cops as donut-eating, coffee-drinking racists (with the black cop showing off for the white one, who is about the only white actor in the entire movie) and the setting of the neighborhood is realistic (maybe it's a little bit too tidy). On the other hand, a lot of things are overdone: The father is too aware, the mother is too successfull, the girlfriend too square, and most other characters are too one-dimensional. There's also the inevitable irritating sex scene.

What's good about this movie is that it there is a clear message. The director wants to tell us something and that is more than most do. Actually, this is one of the few positive things that we can say about this movie. The story is acceptable, but certainly not good. The acting is average, as well as the camerawork, so the comparison with Spike Lee's work is ridiculous. What remains, as said before, is the message. But even this isn't always done in the most thoughtful way. In the final part, the boyz take revenge after one of them has been killed. The smart one of the group bails at the last moment (doing 'the right thing'), but still the ensuing violence is still shown in full, getting some of the audience very excited. Also, when there's a scene in which female-unfriendly language of the brothers seems to get criticized, it turns out to be the introduction to another nasty phrase. At moments like this, the movie misses the point. The message is not received, and therefore we have to conclude that the message is poorly presented. Perhaps it's the inexperienced director/writer or something else, we cannot tell.

So actually there's not much left to rave about. It's odd that there are so many positive reviews written about this movie. The press obviously likes films which deliver an ambiguous message, rendering them typically Hollywood, and looking like cheap TV movies. What's really bizarre about **Boyz N The Hood** is that Ice Cube, who happens to be a role model for a lot of youngsters N tha Hoodz, plays the less intelligent character with the violent attitude. Wouldn't it have been better if he was the clever one?

BOOK REVIEWS

Reviewers: Lance Hahn (LH), Mike Hughes (MH), Chris Randolph (CR)



Nick Toczek, *The Bigger Tory Vote*, (AK Press, 3 Balmoral Place, Stirling, Scotland, FK8 2RD) $6, ppd 46 pgs.

Still rabid after all these Years

In Britain fascist parties have never made the transition from social problem and political phenomenon to credible challengers for government. There is no one reason for this. Some argue that there is there is widespread anarchistic trait in British society, a mistrust of authority, beaurocracy and tyranny. Others point to the success in the 1930's and 1970's of brilliantly co-ordinated militant campaigns, forging a temporary alliance between socialist and liberal opinion.

Both explanations have a certain force, but there is another, possibly more significant, explanation. The Conservative Party has always maintained a place for authoritarians, nationalist ideolgues, white-anglo-saxon suprematists, fanatical anti-communists and anti-socialists.

Churchill understood this well. When he was visiting Mussolini in 1927 he put out a press statement in which he expressed his admiration for 11 Duce, and said that if he had been Italian he would have been Fascisti. However Britain, he suggested, had "its own way or doing things" and dealing with the threat of communism. He can only have meant the Conservative Party.

Nick Toczek is best known as a performance poet and streetwise man of letters, and **The Bigger Tory Vote** is his first piece of investigative research to be published. It is an account of that section of the Conservative Party in which the distinction between rascist and radical ultra-rightwing Conservative Party disappears. It is an impressive debut. Meticulously researched and relying mainly on primary source material , Toczek has only used secondary source material that can be varified elsewhere. If there is a problem with it though it is not an easy read. Though clearly written Toczek has jammed into the confines of a pamphlet enough information and scoops to fill a substantial book. As a substantial pamphlet however it is firmly in the tradition of investigations published by the Independent Labour Party in the twenties and thirties, by the Left Book Club and by the Labour Research Department, masters and mistresses of the genre for more than seventy years.

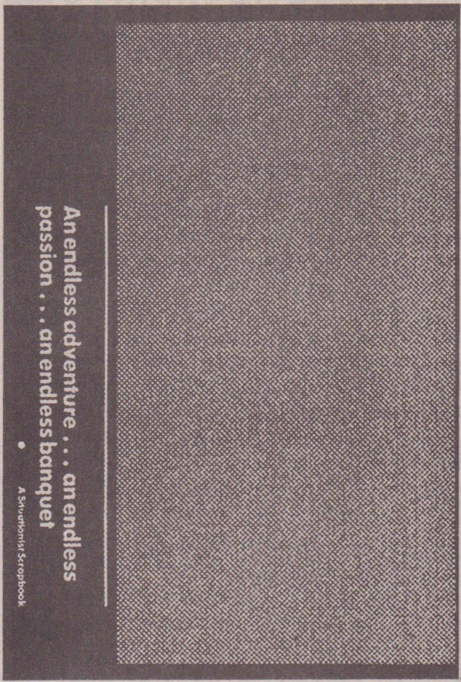
As it happens I put down my review copy of **The Bigger Tory Vote** to read a newspaper account of John Major's speech to the European Summit in Luxembourg on June 28th. In it Major called for a "clampdown" on immigration into EEC countries warning , otherwise, of the danger of a "right-wing backlash" like that experienced by Britain in the 1970s. As Toczek clearly demonstrates that bachlash was not restricted to overtly racist and fascist groups like the National Front, it also occured within the Conservative Party - in pressure groups like the Monday Club and Tory Action. Both of these groups are still active in the Party, and still rabid. While the outsiders like the National Front and British National Party have since been beset by schisms and organisational chaos, their fellow travellers in the Tory Party have consolidated their position. For example, Toczek reveals for the first time that Dr. Anna Bramwell, a Conservative admirer of Walter Darre, Hitler's Reichsbauernfuher (National Peasant Leader), was in 1986 briefly appointed to the position of Director or the Centre for Policy Studies - Thatcher's own think tank.

If you had any illusion that under Major's leadership the racist and neo-fascist Tory tendancy was on the way out, the grey man's speech in Luxembourg ought to have changed your mind. Whether it has or not you should read **The Bigger Tory Vote**, it is quite simply the best available guide to one of the most insideous forces in British political life. (MH)

BOOK REVIEWS

Howard Reiter, *Parties and Elections in Corporate America*. 305pp. (St. Martin's Press, 1987) $21.95.

Reiter is a Political Science professor at the University of Conneticut. He has written an extremely critical text on American politics, for use in college classes. In which he argues that the current party system has failed to serve the needs of the American people. In the book's preface, which makes for good reading itself, he explains why he thinks his text is no more of an attempt to brainwash the student than all of the student's other education, and why he feels so-called "objective" texts are really biased because they accept the current system without question, leading the reader to believe everything is working just fine. Reiter sees American politics as a result of the "Corporate Capitalist Setting", in which the few rule the many through economics. You, the MRR reader, are probably alredy aware of that. He also argues that American society pushes for privatization of political views, to the point where it is almost a disgraceful subject to discuss in public. You probably knew that, too. But what Reiter provides which the average punker lacks is the ability to articulate, in simple but carefully chosen words, attacks on -the Republocrats, mass media, corporate America, "The Fallacy of Voting" (a chapter title!), political consultants, and just about every other aspect of the U.S. which pisses him off. His sometimes snotty attitude and clear writing style make this book a pleasure to read. This is the textbook-which-tells-the-truth you wanted in high school, but never got. (CR)



Iwona Blazwick (editor), *An Endless Adventure... An Endless Passion... An Endless Banquet: A Situationist Scrapbook*. [London: Verso 1989]

What is it in the pseudo-intellectual circles that causes such renewed interest in (non)"movements" like the Situationists? What are the elements to the psychology of people who have carried on this (non)"tradition" for over thirty years?

For whatever reason, the alternative scene (punk, post-punk, all that shit) has been more than influenced by situationist writer over the last five years. Suddenly, all the old quotes are popping up in fanzines. Song lyrics have more references to France in '68. Names like Vaneigem and Debord are almost as know as Bakunin or Kropotkin.

An Endless Adventure..., edited by Iwona Blazwick, points us in the right direction with the first cohesive anthology of situationist writings and graphics from the '60s to the '80s. Nothing is missed here and everything is plagiarized. As the opening pages declare, "plagiarism is necessary- progress implies it." Even the introduction is taken from the Situationist International.

A lot of these articles we've seen before. "Who Are The Situatinists" by Jorgen Nash is here. Selections by Debord and Vaneigem from the Situationist International are included as well. All the way up to the more recent contributions by Karen Eliot and Tom Vague. Lots to read here, really.

More important than any one document, **An Endless Adventure...** manages to assemble them all in a way that gives a good feel for the history and legacy of the Situationists. The book takes us from the early days of the Situationist International to the SI in Britain. From there it leads King Mob in the late sixties and Suburban Press of the early '70s. That all leads right into Jamie Reid, McLaren and the whole punk explosion. Than of course there's the whole post punk scene with Karen Eliot and Vague.

I can't help but compare this book to **Lipstick Traces** by Greil Marcus. Where that book almost romanticized with it's anecdotes and the vision of one person, **An Endless Struggle...** just prints out the real thing. No quasi-psychoanalysis or conjecturing, Blazwick manages to put the whole story together without breathing a word.

Not to downplay the content, one thing that I found most striking about the book in the first place was the cover (non)"art". Basically, three fourths of the front cover is taken up by a brown sheet of sand paper. Not only does this create a nice aesthetic texture. But it's useful in destroying all the other book covers in the pretentious and self-absorbed post-modern section. (LH)

Rolando Perez, On An (archy) And Schizoanalysis. [NY: Autonomedia 1990]

Why would anyone want to tie together the likes of Nietzche, Noam Chomsky, and Sartre? Despite the intimidating title and collection of topics, **On An(archy) And Shizoanalysis** by Roland Perez is a pretty quick read. Not to say that there's no depth to it. But **Anti-Oedipus** it's not.

Having said that, I'm really having a hard time sumarizing the content in a six paragraph review. Each chapter is concise, leaving little room for repitition or style for that matter. The basic gist of the book is the idea that Nietzche's "three metamorphoses" can apply to everyday life. "Towards a non-fascist or an(archical) way of life"?

At any rate, all the right parts are here. The first section starts with an almost deconstructionalist approach calling him an anarchist and comparing him to the anti-psychiatry movement of Deleuze and Guattari. By application of the "three metamorphoses", Perez points out a gradual process towards non-fascism and structure. An interesting concept considering Nietzche's ideas on hierarchy and general opposition to, well... anarchy.

The next section leaves Nietzche behind and goes in for the attack on traditional literature. The death of God (never leave Nietzche too far behind) means the death of the author. Not so much a statement so much as a call against the author and against the society of spectators.

The general idea is an old one. To fight fascism and power, you must fight the cause and not the effect. Society exists in this form because of the make up of individual psychology.

An old idea, but in this book turned around against the linguistics of Noam Chomsky. One of Chomsky's ideas is that the similarities in all languages suggests a commonality in all people. An innate characteristic of the species. Human nature. That would be the true power in language, and in effect fascist.

The final chapter of the book is mostly a re-defining of **Anti-Oedipus**. The fascistic structure in our society becomes reactive desire. The roots are our belief in mythology and philosophy. Freud, Aristotle, and Sartre all spoke of woman as the "absence of substance".

Woman, says Sartre, is a gaping mouth that eats up the world, that consumes the world, because this is the only way that she, as absence, can become anything at all. Freud's little girl blames her mother for her castrated penis/clitoris. The all-consuming voracious and devouring mother has perhaps cut it off. This gaping hole, which Sartre defines as woman in such terms of disgust, must of course, be filled. The absence of substance, of content, inherent in woman as hole, must be filled in with the penis - or as Sartre tells us in Being and Nothingness, it must be plugged up.

You wonder how the pairing of Sartre and DeBouvoire ever came to be.

The book itself seems pretty simplistic. No great revelations here. It's also sometimes hard to take these ideas entirely out of political context. But with all it's faults it's a good read, not nearly as steep as other books of this nature. Besides, who wants to read all of **Anti-Oedipus** anyway? (LH)

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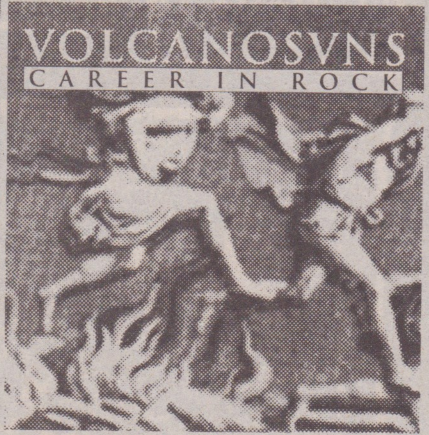

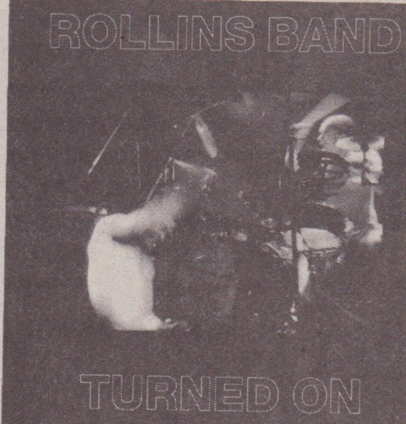

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a photo story by Shawn Scallen

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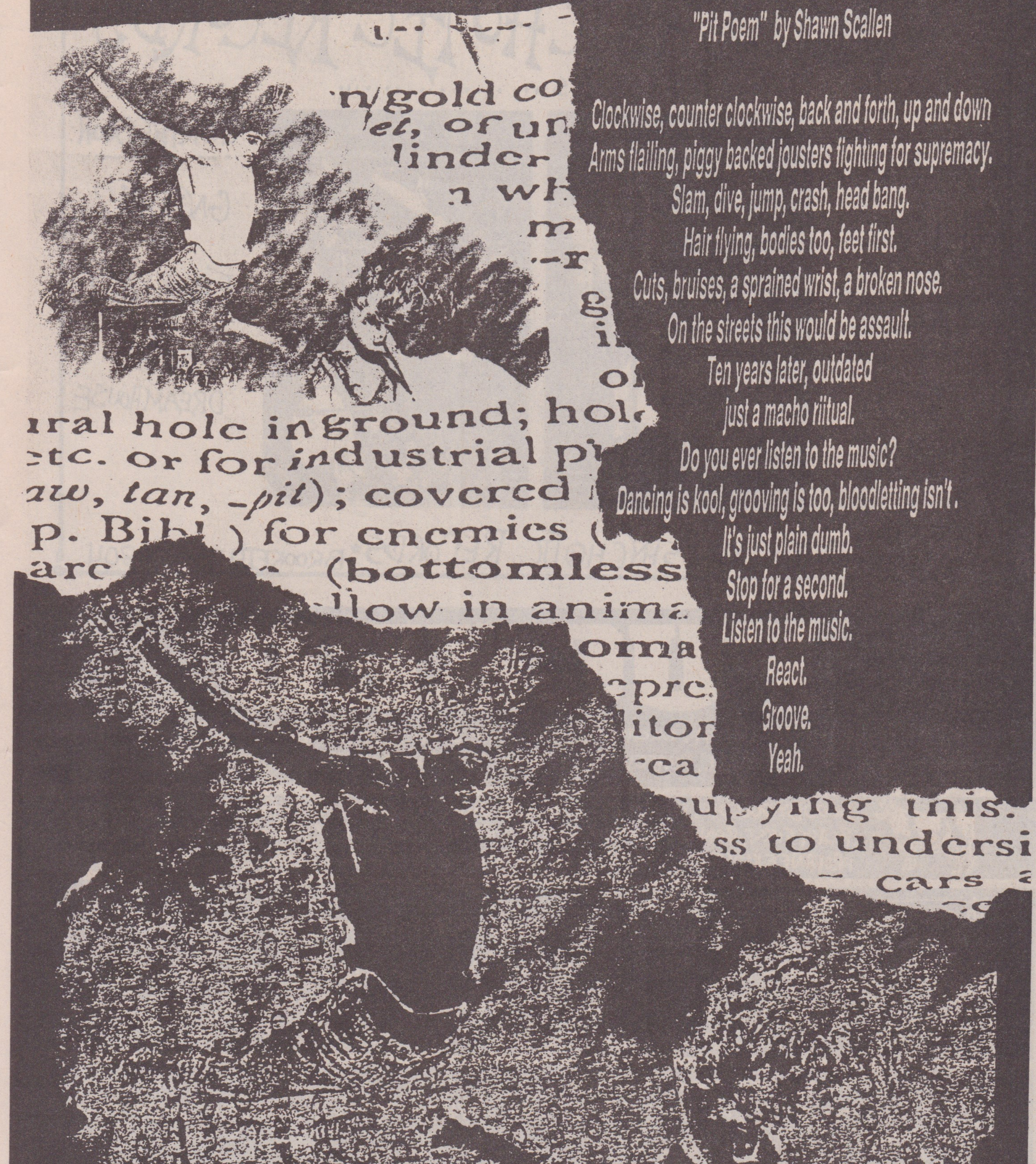

"Pit Poem" by Shawn Scallen

Clockwise, counter clockwise, back and forth, up and down
Arms flailing, piggy backed jousters fighting for supremacy.
Slam, dive, jump, crash, head bang.
Hair flying, bodies too, feet first.
Cuts, bruises, a sprained wrist, a broken nose.
On the streets this would be assault.
Ten years later, outdated
just a macho riitual.
Do you ever listen to the music?
Dancing is kool, grooving is too, bloodletting isn't.
It's just plain dumb.
Stop for a second.
Listen to the music.
React.
Groove.
Yeah.

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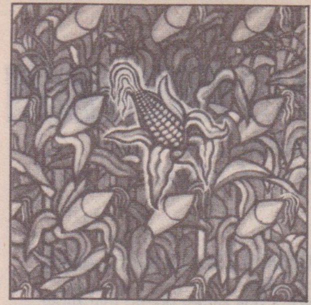

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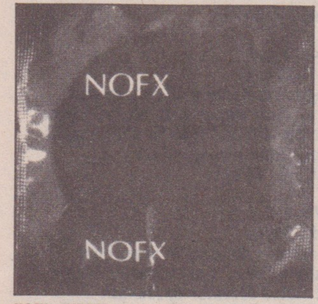

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BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (JX) Jux, (MW) Maz Wright, (KO) Katy Odell and (KC) Ken Coffelt

When sending in a zine for review please include a complete address and a post paid price.

UK RESIST #5 / $2.00 ppd
8 1/2 x 12 - offset - 36 pgs
Like any other well placed and consistant mouthpiece UK resist gets a similar review from us each and every time ... which I can't really expand on. A convenient cop out if ever there was one! The table of upcoming gigs proves nostalgia's on the up, a host of ailing punkers rise from the dead from this month onwards. (MW)
POB 244A / Surbiton / Surrey / KT5 9LU/ England

BALD CACTUS #7 / RE:ACTION #1 / $2.00 ppd
6 x 8 1/2 - offset - 58 pgs
Noxious smelling print job. Otherwise it's unusual only in the split format and 'vegan kitchen' feature. Errr ... fuck. It's a zine, nothing more and nothing less. (MW)
POB 135 / Harrogate / N. Yorks / HG1 5AX / England

NO EXIT #4 / 3 stamps or trade
8 1/2 x 11 - copied - 34 pgs.
Mostly packed with stories from Alex and John about commercialism, trips and showplaces around Cleveland. Also has an interview with Simple Machines label and some zine and record reviews. Quite a bit here and a great price. (JX)
John Xerxes / 2622 Princeton Rd. / Cleveland Heights, OH 44118

NO KKK - NO FASCIST USA Summer/Fall $1 ppd.
8 1/2 x 11 - newsprint - 24 pgs.
Another interesting edition featuring events and news on a variety of racist issues. Sections include letters, newsbriefs, racism and the gulf war, Isreal's part in the war, racism in law as well as a good piece on maybe justice-to-be Thomas. If you think racism is a thing of the past then you should definitely check this one out. (JX)
220 9th St #443 / San Francisco, CA 94103

TRUST #29 / $4.00 ppd.
8 1/2 x 11 - offset - 76 pgs. - German
One of the better foreign zines - lots of reading and great layout. This one has interviews with Moving Targets, Boxhamsters, Heiland Solo, Silvia Juncosa, Alein Boys, Israelvis, Seppultra, Primus, No CIF, Pigmy Love Circus and AOG. Plus plenty of reviews and show happenings. (JX)
Salzmannstr. 53/ 8900 Augsburg / Germany

RUTABAGA #2 / $2.00 ppd.
Well Rutabaga is getting the East Bay rep of being the "Neat Zine," like in not sloppy, but I just think it's plain cool AND I can read it. Lots of stories in this one too: Pre-school punks, a good piece on the term 'slut', abortions, an interview with Spitboy and one with Jake Filth. A little too much name dropping (hey Razl, where's my name), but a damn fine issue. (JX)
POB 184 / 48 Shattuck Sq / Berkeley, CA 94704

PRAXIS #1 / $2.00 ppd.
8 1/2 x 11 - copied - 56 pgs.
Get the fuck out of punk! All you fucked up vegan bashing, jock loving, rich white het male hardliners go someplace that tolerates the mindless shit you pass off as a religion like a football field or Metzer's camp for tough boys. Fuck the propaganda in this shit rag. Stop tying in animal rights with fag bashing and telling women what they can't do. Let this zine die. (JX)
Matt / POB 752452 / Memphis, TN 38175

TOKBOMB #4 / $2.50 ppd.
8 1/2 x 11 - copied - 22 pgs. - French
Interviews in here with D.B.T. and the Doughboys. This zine is from France also has comics, zine and record reviews. Seems pretty much standard fair. (JX)
Mollard / Pres Fleuris 2 / Bat 2 Rue Laual / 42000 Stepenne / France

FLUKE # 1 / $1.50 ppd.
Cool cover and interviews with Plaid Retina, Tim Lamb, and Fugazi (yes, another one). Nice layouts and graphics but a little too many adds. (JX)
POB 24203 / Little Rock, AR 72221

WAFFLE #1 / $2.00 ppd.
Pretty slick cover on this one. Pretty good on the inside too. In it you'll find interviews with Steel Pole Bathtub, Road Kill, Firehose, Sea Monkeys, Chad Smith and More! Stories, comments and amusing anecdotes. (JX)
Noel / Porter College #842 / Santa Cruz, CA 95064

BREAKDOWN # 5 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs. - German
Your basic half size zine here with interviews from Mutant Gods, Death Squad, Asphyx, Lunacy, Deathtrap and Agathocles, plus reviews, shows, and news. (JX)
Rico Mendel / Schuhgasse 13 / 6330 Wetzler / Germany

JANE AND FRANKIES #2 / $3.00 ppd.
Toronto strikes again with that great fun loving, anything goes het couple Jane and Frankie. And what a wonderful life it is as she and he bring us all the "Joys of Sex." Articles on the "mainstream gay" debate, sex and sluts, a Bimbox interview, revealing photos and a hella funny piece to "dear Kristy McNichol." Pretty cool. (JX)
POB 55 / Postal Stn E / Toronto, Ont M6H 4E1 / Canada

THREE DOLLAR BILL #1 / $2.00 ppd.
7 x 8 1/2 - copied - 40 pgs.
As in "Queer as a ....," a new homozine arrives from SF. And in it you'll find an interview with Tribe8, a hell cool dyke band, a piece from the Radical Faeries (great name, uh), a great piece from Clay on being angry, one about punks AND queers and reviews and stuff. I guess I should say here something like "good first issue," but this one just didn't seem complete or maybe I was just expecting a whole lot - ala homocore... (JX).
POB 190176 / San Francisco, CA 94119

PULP #6 / $1.50 ppd.
8 1/2 x 11 - offset - 48 pgs.
Another great pulp issue just out as Chris gives plenty of stuff to entertain, amuse and ponder about. Stories about bikinis (ala Bikini Kill), the Flintstones, Highschool etiquete, an interview with an Olympian Punk, a peice from Candice on "girlness," an interview with Calvin Johnson, caffiene ramblings, roomates, letters and lots of other Olymipian kinda things. Get this one cause it's cool. (JX)
POB 1504 / Olympia, WA 98507

FINSTER #2 / 25¢ and 2-29¢ stamps
8 1/2 x 5 1/2 - copied - 24pgs
A familiar sort of 'zine, full of poetry, short essays, and cut n' paste collage. The difference is that the usual focus is feminism and general ridiculing of the portrayal of women in media. Finster is put out by some highly creative chicks...(KO)
1825 Eleventh St. #6 / Arcata, CA 95521

FLESHY FOLDS #2 / 4-29¢ stamps
8 1/2" x 11" - copied - 21 pgs
Not too focused, this zine has some live show photos, a short feature on Assuck, and a long interview with Genitorturers. There seems to be an interest in leather and piercing fetishism. (KO)
Des Jr. / PO Box 1825 / Manteo, NC 27954

HOWL #10 / $7.00 ppd.
12 x 17 - printed - 60 pgs. - German.
The cover's message seems to show how "big" an impression Poison Idea had on Europe. Of the many interviews (which make up most of this publication) the most interesting seem to be Long Gone John of Sympathy, Victims Family, Dogbowl, and the Lemonheads. Comes with a 7". (LH)
Aignerstr. 3, 8000 Munchen 90 W. Germany

ANCIENT GRANDMA SECRETS #6 / $1.50 ppd
8 1/2 x 11 - copied - 14 pgs
Mostly album reviews, a few rather poetic live show reviews, and a pretty deep interview with the Miracle Workers. (KO)
POB 42691 / Tucson, AZ 85733

BABYFISH #? / $4.00 ppd
8 1/2 x 11 - copied - 102 pgs
A great, big, humonguos collection of collage and political commentary. Anti-imperialist, animal rights, poking fun at the media. I found it to be a little mind boggling, but certainly entertaining. (KO)
POB 11589 / Detroit, MI 48211

BARBEQUE / $1.75 ppd
81/2 x 5 1/2 - copied - 34pgs
Another of Marc's journals done up in chap-book format, this isn't really a 'zine. Last summer, he put out a similar journal called *Monitor of Human Performance,* all about his adventures working at a Woolworth's. *Barbeque* is a little less focused, but still an insightful observance of the lives of ugly white trash he sees every day. His relentless negativity is sometimes a bit hard to stomach, but it's an entertaining read. (KO)
Marc Fischer / 234 Lloyd Lane / Wynnewood, PA 19096

SULJEV ZABAVNIK #5 / $3.00 ppd.
5 1/2 x 8 1/2" - copied - 32pgs - Slavic
Usually, when I review a foreign 'zine, I am able to at least make educated guesses about the context from pictures and format, but on this one I am totally clueless. I can't even begin to tell you what is in here. There is something about an "Atheist Rap", but I don't know if that's a band, an editorial, or what. (KO)
Stasic Momir / Moliyerova br. 2 ul.3 st. 13 / 21000 Novi Sad / Yugoslavia

ETAT DE CHOC #3 / $3.00 ppd.
8 1/2" x 11" - copied - 50 pgs - French
I took French in school, and although I don't remember any of it, I can at least tell what's in this 'zine. It's punk rock, kinda crusty-lookin, and full of fun graphics. There are 'zine and record reviews, comics, and several band interviews. (Idees Noires, Cadavreexquis, Gogol 1er, Glad Nuts, FLQ, Monty Cantsin, Vermin) and some comic reviews. If I had paid attention in French class, I think I'd enjoy this 'zine immensely.(KO)
Dan / C.P. 5545 #C / Montreal, Quebec H2X 3M6 / Canada

GRIJNS #2 / $1.75 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs. - Dutch
A wonderful looking Dutch zine that has interviews with Assassins of God, Jeff Dahl and Jad Fair plus zine and record reviews. This issue also comes with a seperate booklet filled with more reviews. Graphicaklly, the highlight here is the silkscreen wrapper that covers the front and back of the zine. (MS)
Emiel / Madoerastraat 12b / 9715 HG Groningen / Holland

BORED IMAGES #2 / trade only (zine or art)
small - copied - 24 pgs.
A theme oriented zine thats content is based on found images and text. This issue is dedicated to Skinheads and in a round about way takes the piss out of them with ease. (MS)
BM Active / WC1N 3XX / London / UK

AND WHEN THERE'S DARKNESS #6 / $ 3.00 ppd.
8 1/2 x 11 - copied - 44 pgs
Here we go with a self-proclaimed emo-core zine. And while goofiness permeates the silliness therein, we tend to like this zine. Good photos, though reproduction could be better, and the interviews are alright (Fugazi, Samiam, etc), but it's okay, really, it's pretty good. (KC)
POB 132 / Buckner, KY 40010

FANZINE REVIEWS

PRIMARY CONCERN #7 / $1.50 ppd
7 x 8 1/2 - copied - 48 pgs
What a lucky month it is when I get to review *two* of Marc Fischer's projects. Well, for those of you who have been slow on the up-take, this is your last chance to check out one of the highest-quality punk publications around. Aside from Marc's phenomenal graphic abilities, he also knows how to dig up some highly entertaining informantion. This issue contains letters and art from a few of his incarcerated pen-pals, a long interview with Victim's Family, and tons of reviews of 'zines, records, videos, books, and live performances. His live reviews are the best, because he tells you about all the assholes in the crowd in a most amusing way. (KO)
Marc Fischer / 234 Lloyd Ln. / Wynnewood, PA 19096

CONFUSED #4 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
Big, neat, and diversified. Interviews with Fidelity Jones, Big Drill Car, Sick Of It All, the Wongs, and Epileptic Brain Surgeons. There are record reviews, and a couple of feature pieces on the art of farting and the dangers of the "Hardline" movement. Pretty cool. (KO)
POB 41054 / 4141 Dixie Rd. / Mississauga, Ontario L4W 4X9 / Canada

SCAB #2 / $2.00 ppd
7 x 8 1/2 - copied - 14 pgs
This is the most hateful thing I've ever seen in my life, and I kind of like it. S.C.A.B. stands for the Society for the Complete Annihilation of Breeding, and they are pulling no punches in their attack on hetero-sexual "breeders". Just who qualifies as such is not clear, as they award Ben Weasel with the title of "hetero of the month" for his MRR column on the hatefulness of kids, and give explicit directions for Toronto queer-bashers on how to find and kill local homosexuals. "We queers are officially disowning those who identify as lesbian and gay." Also targeted is William S. Burroughs because he's old, racist, and a misogynist who has sired children. The back cover is a missing-child flyer on which they have scrawled "If you hadn't bred, she wouldn't be dead." The reason I like this is that for all its senseless hatred, it's the first original, radical viewpoint I've seen in a long, long time. (KO)
282 Parliament #68 / Toronto M5A 3A4 / Canada

SOMETHING SMELLS #5 / $3.50 ppd.
8 1/2 x 11 - printed - 36 pgs.
Though typical in content and style, featuring int's (Bliss, Jawbox, etc.), reviews and so on, this is not typical in its high quality and production. This is a well-done fanzine, so if that's what you're in the mood for, pick it up. (KC)
POB 20161 / Barrie / Ontario / L4m 6H2 / Canada

HEADACHE #5 / $3.00 ppd.
8 1/2 x 11 - printed - 48 pgs.
I don't know what it is with the fanzines this month, but they are all pretty good. This one is a standard fanzine, too, but, once again, well-done. Covers mostly bands that I have never heard of. This is a good, intelligent mag, worth the interest. (KC)
32 Queen St. / Invergordon / Ross-Shire / TV18 0BW England

CHAOS COMIX #20 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 20 pgs.
Though some of the jokes are funny and the art isn't too bad, the big turn-off turns out to be the sexist quality of several of the cartoons. Not cool. (KC)
Upper 348 Beckley St. / Victoria, BC / V8V 1J5 / Canada

KREATURE COMFORTS Vol.4, #1 / $2.00 ppd
8 1/2 x 11- printed - 20 pgs
This issue's dedicated to collecting, focusing on 70's paraphernalia. Also reviews, etc., with no layouts to speak of, so why do I like this zine at all? I thing it must be something in the writing. It's kinda funny. (KC)
1916 Madison Ave ./ Memphis, TN 38104

JT MAGAZINE #4 / $3.00 ppd.
11 x 17 - printed - 16 pgs - Finnish,
This is pretty strange, and judging from its odd size and appearance, I really don't know what to say. It's not in English, yet features Snuff, Anti-Cimex, D.O.A., and more. It's glossy, too. I give up. (KC)
Vvolikaisentie 10 / 95420 Tornio / Finland.

BUTT UGLY #5 / $1.00 ppd.
8 1/2 x 11 - printed - 28 pgs
I am compelled to say that this magazine is good and interesting. Well-produced, good layouts, intellingently written. Features are pretty basic; interviews (Jawbreaker, Jawbox), reviews, opinions, etc., but perhaps it's the time and care put into it that makes it better than average. I dunno. It's just good. (KC)
1408 E. Roberta Ave./ Waukesha, WI 53186

ROTTEN FRUIT #10 / $1.50 ppd.
8 1/2 x 5 1/2 - copied - 40 pgs.
The articles and opinions are pretty interesting, the skate photos are a little dull, the reviews are dull, the poetry exists, and the cover is kinda funny. All in all, a decent rag. Rather cool. (KC)
1058 Beddingfield Pl. / Westerville, OH 43081

UNSILENT MINORITY #1 / $1.58 ppd.
8 1/2 x 5 1/2 - copied - 36 pgs.
Zine with straight-edge hardline stance. Articles on animal rights and pro-life. Pretty scary. Interviews with straight-edge bands. Don't order it. (KC)
3843 Main St, N.E. / Columbia Heights, MN 55421

VERA KRANT #16 / $3.00 ppd
8 1/2 x 6 - printed - 24 pgs - Dutch
The gorgeous printing job alone, featuring 3-4 color layout, makes it quite attractive to look at, but that's all I can do - look at it- since I don't read Dutch. Really neat. (KC)
Oosterstraat 44 / 9711 NV Groningen / 050-128776 / Holland

CACTUS PRICK # 2 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs
The Didjits and Spunk interviews fill half the zine with a ton of photos and so forth; the other half is reviews and rantings. There's not a lot to it, but it's still kinda cool. Low budget. (KC)
1265 E. University, #1014 / Tempe, AZ 85281

NOIR & ROUGE #21 / $4.00 ppd.
8 1/2 x 11 - offset - 36 pgs. - French.
L'anarchie pour la France. Another slick issue of this cool anarcho zine from situ-land. Great layouts, long detailed articles (as far as my limited french goes, anyway), and even a sense of humor and personality. Recommended. (LH)
BP 22. 75660 Paris / Cedex 14 / France

HOUSE O' PAIN #6 / $2.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
Pretty slicksters here. Generally good interviews (Naked Raygun, Jawbox, Moral Crux, Born Against) and very clean layouts. It's nice to see Jawbox able to explain their side of that weird MRR letter controversy. Pretty detailed with lots to read. (LH)
POB 120861 / Nashville, TN 37212

LOCAL ANESTHETIC #1 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
Good lookin' for the first issue. Not always the stuff that I'm into (AntiSeen, Redd Kross). But interesting reading all the same. Clear layouts and an interesting Dead Boys interview from 1987. (LH)
7 George Ave. / York, SC 29745

SCAM #1 / pay if you want.
8 1/2 x 11 - printed - 60 pgs.
It's sloppy. It's handwritten. It has nothing nice to say. It's pretty punk. If they only knew how unpunk and sissy the bay area really is. A good read for the most part. (LH)
Iggy / 425 NE 4th Ave. Apt. B / Ft. Lauderdale, FL 33301

NO OTHER WAY #4 / $1.00 ppd.
5 1/2 x 8 1/2 - xeroxed - 24 pgs.
Well, they can say and believe whatever they like. But I don't buy into this religious shit. If you believe that freedom comes from servitude, this is for you. For me, that's the antithesis of punk. Shite. (LH)
POB 5072 / Sacramento, CA 95817

GRUMBLEBELLY #5 / stamps or trade.
8 1/2 x 11 - copied - 30 pgs.
Contains bits of Life Is A Joke, so you know it's hip. A good mixture of political, spiritual, and well, whatever articles. Interesting layouts with a cool cover drawing. Extra points for having book reviews. (LH)
2622 Princeton Road / Clevland Heights, OH 44118

THE IDEA #9 / $2.00 ppd.
5 1/2 x 8 1/2 - xeroxed - 28 pgs.
Quite an interesting little zine despite the boring cover. Good interviews (as you would expect) from Sofahead and Fugazi. A cool Snuff tour diary (I love those things) and an article on bootlegs. But what a gross yellow! (LH)
8 St. Pauls Rd. / Thornaby, Cleveland / UK

ANARCHY IN PARADISE #2 / 50¢ ppd.
11 x 17 - newsprint - 4 pgs.
I still think it's sort of a silly name for an anarcho zine from Hawaii. Something like "Kill Haole" would be a little better. Still, a good read for local and world news. Just wish it was a little longer. (LH)
2233 Kalakaua B205A #1261 / Honolulu, HI 96815

ADVERSITY #6 / $1.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
The cover boasts a list of bands with really mean looking logos. Still, smart folks here including Born Against, Extreme Noise Terror, Filth, EOW, Destroy, Media Children, and Filth. Poems, reviews, and scene reports filter through with varying quality. (LH)
POB 1751 / Torrington, CT 06790

HONKIN' DOG #5 / $2.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
Generally good political stuff. But I swear, I'm so sick of the old "evolution vs. revolution" arguement. If we're evolving, the future looks bleak. I prefer bombs through the bank windows. (LH)
POB 48059 / St. Albert, Alberta T8N 5V9 / Canada

NAKED AGGRESSION $1.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
I hate zines that smell like perfume. Lots of metal and more mainstream stuff with too many adverts for my liking. Some interesting articles and a Pegboy interew, however. (LH)
POB 226 / Bensenvill, IL 60106

KICK IT OVER #26 / $3 ppd.
8 1/2 x 11 - offset - 48 pgs.
They're back and with a whole new line up. I've criticized before, but I'm still glad they're around. Lots of politics from an anarchist perspective (although I still feel at times it's more liberal than anarcho). I like the cover slag of Les Miserables. Like a whole new beginning. (LH)
PO Box 5811 Stn A / Toronto, Ont. / Canada M5W 1P2

TOGETHER #3 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs. - German.
Don't let the name fool you. This is not a straight edge zine. I can't read it. But it looks nice and has lengthy interviews with Hammerhead, Emils, Jury, Crivits and more. I think one question is "what are your influences?" because every so often there's this long list of bands. (LH)
Michael Friedlich / Rheinstr. 22 / 4223 Voerde 2 / W. Germany

LOGOMOTIVE #1 / $4.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
Another new queer positive zine from the bay area and it's a nifty one. Most of the information/ erotica/ whatever isn't really aimed at me. But it's all a good (and sexy) read all the same. Pictures too! (LH)
Sunah Cherwin / POB 3101 / Berkeley, CA 94703

HEY LADIES! #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
This is really pretty nice. Article-wise, I like that there's a mix between political concerns and personal insights. Too much of either can become superfluous or self-indulgent. Nice mix of both here. The good handwriting adds something as well. Interview with Monsula (who you know and love) and other stuff. (LH)
Don Siemer / 102 Shango Hall / Suny At New Paltz / New Paltz, NY 12561

DEAD SCENE ZINE #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
This hardcore zine has interviews with Straight Forward, Refuse To Fall, The Detrimentz, Inner Strength and Shelter. The conversations are pretty minimal and far from confrontational but it might give good insight as to the narrow focus that some interviewers have. (MS)
RT. 5 / Box 5368 / Boerne, TX 78006

ASSAULT WITH INTENT TO FREE #9 / $1.50 ppd.
8 1/2 x 11 - offset - 48 pgs.
And would you expect anything other than greatness? This time around, the articles are written better, the interviews have more depth, and the layouts look like they are armed with a computer and know how to use it. Good interviews with Trusty and Dan Siskind (mostly Dan anyway). Best of all is the absolutely hideous Econichrist centerfold. Essential. (LH)
PO Box 8722 / Minneapolis, MN 55408

OX #9 / $5.00 ppd.
8 1/2 x 11 - offset - 52 pgs. - German.
A really good looking zine here. Long interviews with Chumbawamba, Poison Idea, and Majority of One to name a few. Nice looking layouts. Seems like they put a lot of time into the review sections which is cool. Comes with a record too. (LH)
Joachim Hiller / Joseph Boismard Weg 5 / 4300 Essen 14 / Germany

AMOK #15 / $5.00 ppd.
8 1/2 x 11 - printed - 72 pgs. - German.
Hi Bernd, I still can't read it and I loved Mannheim. Anyway, this is another great issue for this fine lookin' zine although they do manage to interview that shit band Cro Mags. Makes up for it with Econochrist. Everything seems to be done in detail and if you speak the language, there's a lot to read. If not, there's a lot of cool photos. (LH)
Pranckhstr. 21 / 6700 Ludwigshafen / Germany

BEN IS DEAD #14 / $2.00 ppd.
8 1/2 x 11 - offset - 56 pgs.
THE best issue so far. I'm not saying that just to be nice. This is really the best. Lots to read, good to great interviews, lots of reviews, and a sense of humor. Well, sorta. A great read all the way through. (LH)
PO Box 3166 / Hollywood, CA 90028

RIPPING THRASH #6 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
A solid music zine that has its attention on the international punk scene. This issue has intervirews with Antidrasi, Citizens Arrest, Toxic Trash, Identity, Squales, No Fraud and G-Anx. There are also several pages of reviews, a bunch of contact addresses and some intersting opinions. (MS)
c/o Steve / 25 Elms Road / Stapenhill / Burton-On-Trent / Staffs / DE15 9AQ / England

STARK REALITY #7 / 2-29¢ stamps
small - copied - 28 pgs.
A similar idea to Cometbus but a bit rougher around the edges. The content is made up of short rants, political graphics, short stories and an interview with Sockeye. Interesting for the first couple of minutes than things start to lack depth. (MS)
1206 Monroe Ave. / So. Milw., WI 53172

FUNCTION #1 / $1.00 and a stamp
8 1/2 x 11 - copied - 28 pgs.
An interesting zine that has one of the longest interviews with Downcast that I've ever read (it lost my interest after a while a could of used an editt job). THe rest of the zine is made up of reviews and politics editorials abvout religion, pro-choice (not pro-abortion), anti-hardline and the wonders of hemp. Good intentions but somewhat simplistic. (MS)
20946 Bryant St #31 / Canmoga Park, CA 91304

CAMBRIDGE! CAMBRIDGE! #3 / $3.00 ppd.
8 1/2 x 12 - copied - 40 pgs.
A music lovers zine that has a huge write on Henry Rollins, an interview with the editor of Suspect Device zine, a talk with Color Factory and a article on ALL. There are loads of reviews and several paghes dedicated to collectable punk records. (MS)
26 Union Lane / Cambridge / CB4 1QB / UK

IF COMIX MENTAL $9 ppd.
8 1/2 x 11 - printed - 40 pgs.
This gives me a fuckin' headache. Computer generated comic book which I guess is supposed to be about a soldier coming home (in a very abstract way). I guess it's pretty good for what it is. But in this format I find it hard to absorb (it was an effort to read it all the way through). The price is steep. But it does come with a cool poster and euro disco flexi. (LH)
The Working Press / 85 St. Agnes Pl / Kennington, London SE11 4BB

MORE ZINES

RHETORIC #1 / $1.00 ppd.
c/o Brad Marta / 461 Rivermoor Dr. / Waterford, WI 53185

RAPID FIRE #4 / $1.00 ppd.
RD #2 Box 3370 / Bristol, VT 05443

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12001 97th Ave. N. / Seminole, FL 34642

PUNK PALS #20 / 3-29¢ stamps
POB 13391 / Berkeley, CA 94701

HIGH SCHOOL FAG #3 / $1.00 ppd.
Jeremy / POB 812 / Reading, MA 01867

OFFICER FRIENDLY #5 / $1.00 ppd.
Box 471631 / Charlotte, NC 28247-1631

HAND OF GOD #1 / 2-29¢ stamps
2622 Princeton Rd. / Cleveland Hts., OH 44118

SAA DOO #11 / 29¢ stamp
POB 2561 / Globe, AZ 85502-2561

TWISTED IMAGE #32 / $1.00 ppd.
1630 University Ave. #26 / Berkeley, CA 94703

FLEM #1 / $1.00 ppd.
Jason Terd / 2804 8th Ave / So. Milw., WI 53172

LONG SHOT #5 / 75¢ ppd.
POB 546 / Furlong, PA 18925

RAKE #3 / 29¢ stamp
c/o Footlong / 3 Highland Dr. / E. Greenbush, NY 12061

EL BRUJO #2 / $1.00 plus 29¢ stamp
POB 1964 / Ventura, CA 93002

SPEAK UP, PEASANT LICKER #2 / 29¢ stamp
c/o Jeff / 442 Rte¡ 146 / Clifton Park, NY 12065

HUH? #3 / $1.00 plus 29¢ stamp
Box 118 / 4712 Ave. N / Brooklyn, NY 11234

SLAM BRIGADE #4 / $1.00 ppd.
Urban Alert / BP 21 / 93340 Le Raincy / France

UNDERESTIMATED #4 / 50¢ ppd.
c/o Denise Scilingo / 5406 Grand Ave. / Western Springs, IL 60558

HUNCH #3 / $1.00 ppd.
c/o John Olson / 212 Highland #122 / E. Lansing, MI 48823

DAWN IS UGLY #5 / $1.00 ppd.
7 Creek Rd. / Camp Hill, PA 17011

NEGATIVE COFFE EVIL #1 / 29¢ stamp
POB 45 / Woodstock, GA 30188

NO SCENE ANYWHERE #5 / 29¢ stamp
c/o Bill Burg / 7453 Evening Way / Citrus Heights, CA 95621

DASHIDABIDAH #4 / $1.00 ppd.
3745 Miramar Way #11 / Santa Clara, CA 95051

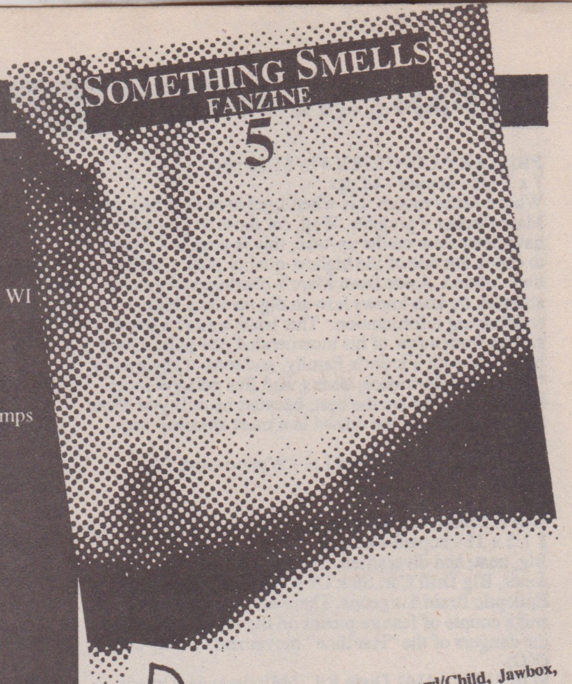
EUPHORIC METASTASIS #1 / $1.00 ppd.
250 River St. / Waltham, MA 02154

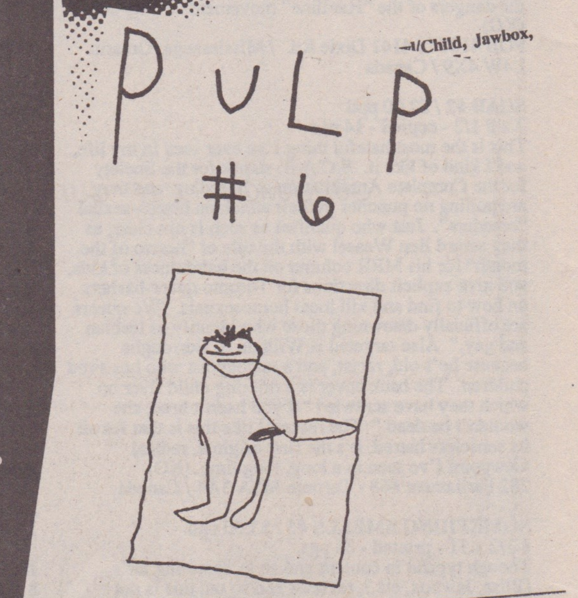
NO EXTERNAL COMPULSION #5 / $1.00 ppd.
215 W. 26th / Mpls, MN 55404

FOOD FOR THOUGHT #2 / $2.00 ppd.
25 West 13th St. #5-N-N / NY, NY 10011

LARD GORE #3 / 75¢ ppd.
POB 8722 / Mpls., MN 55408

MOUTH #15 / $1.00 ppd.
POB 2069 / Decatur, GA 30030





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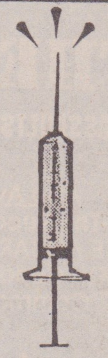

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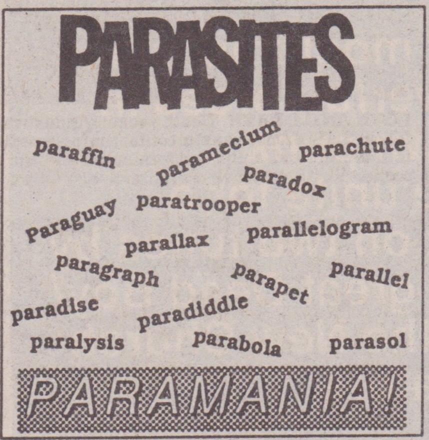

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FUCK AUCTIONS, for trade only: Infest 12", Wide Awake 7", Pagan Babies (gold)7", Reason 2 Believe (Soulforce) 7", new Y.O.T. (clear) 7", Brotherhood (red) 7", Halfoff (red) 7". See other ad for wants, Paul Alvarado.

WANTS: Beefeater "Need A Job" 12", Larm/ Stanx 12", original Deep Wound 7", Jesters of Chaos EP's, and Burn (pink) 7", also Inside Out (blue) 7". See other ad for trades. Write to: Paul A., 554 Howard St., Pasadena, CA. 91104

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WANTED: Germs Anything!! Bootlegs, 7", albums, videos, etc, etc, etc. Also open forum for discussion. Jennifer Martin, 35708 Chestnut, Wayne, MI 48184.

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LOOKING FOR Fix, Vengence, to purchase. Write to Dave, 3912 Hueneme Rd., Oxnard, CA 93033

DETONATORS/ECONOCHRIST split 7". $3.00 postpaid. Checks or money orders to: Insurrection Records, P.O. Box 4314, Santa Rosa, CA 95402. $3.50 Canada or Mexico $5.00. Anywhere else. U.S. funds only.

BLAST! Yeah that's right, they rule. Young dude just heard of hardcore, needs some connections. Looking for L or XL shirts, Wishingwell or not, good shape or not. Be cool, sell me your old shirts. Is there an address to order new Blast stuff ? Also can anyone tell me about M.A.D.; did they have vinyl? Cliff, put down your shaver and let me know. Dave, 927 Capuchino Ave., Burlingame, CA 94010.

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ANY FEMALE PERSON who wrote to Chris and Nate (from MRR #98) who got their letter sent back, please send it again. The address is 634 Leslie Drive, Apt.F, Salinas, CA 93906. Those who didn't write, it's your loss. Thank you.

HEADCHEESE T-SHIRTS!! Radical designs and colors. Needle Teeth, Magician's Nightmare and more. For color flyer and ordering info. send S.A.S.E., $1.00 (U.S.), or 3 I.R.C.'s to Headcheese, PO Box 21207, Denver, CO 802221, USA (Artist inquires welcome).

SELLING MY record, tape and T-shirt collection, records from the 60's, 70's, 80's. All kinds of music from folk to punk, please send your want lists: Bob Farrington, 7 Florence Drive, Clark, N.J. 07066. (201)-388-1932.

MISFITS/SUBPOP SALE: All original-Haloween, Evil Live, Night of the Living Dead, Horror Business, Marilyn, Walk Among Us: all 7"s. Sam Hain-Infinitum & Unholy Passion on red, 3 Undead 7" signed by Bobby Steele. DOA w/Biscuits. Call for prices & a list of SubPop & Zero Boys single. Lori or Jay (317)272-0804.

LOVE AND DEATH. Death rockers/industrial rock folk in the Los Angeles area. contact us for expedictions to underground clubs, performances and the street scene. Write to Rock Renaissance, POBox 1400, Burbank, California 91507.

LOOKING FOR W/M teen to 21 for friendship or pen pal, someone into thrash, HC or metal? (also sexually "open mided"). If you're in school (wrestling or in football team?) or not, check it out, and write or call to: Rick, POBox 1382-MRR, Hi Sutters st, SF, CA 94104-4903. (415)922-6401 (collect ok) Sk8-TV dudes, skateboarders, bodybuilders, USMC, drummers welcome too. Go for it! Later.

EASY TO LIKE, hard to know. Just moved to SF from TX and don't know anyone in the Bay. Friends desired, pref. self reliant lesbians 16-20, anyone who enjoys slamming and especially anyone who will let me bum rides to Gilman. Gabriel, 253 Mangels Ave. SF, CA 94131.

TRADE: Headless - flexi, Anti Septic - 1st/last 7", Confuse - all, C. Cocks - all, Shuffle - Violence of Oi 7" and more! Your list gets mine. Kazuyoshi Kanai, 734-1, Koubetto, Annaka, Gunma, 379-01, Japan.

MISFITS, SAMHAIN, DANZIG records and others many colored for sale. Send a stamped enveloped with address to: Sal Aartsma, PO Box 1132, Patterson, NJ 07509 Tel (201) 278-3630, ask for Sal or Mike.

SEEKING! DRUMMER AND SINGER in Los Angeles area Spanish project. Into peace, anarchy, Crass, Conflict, F.P.I., revolution. No place to practise yet but a lot of desire. Call or write: Benjamin, 844 Laveta Terrace, Los Angeles, CA 90026, Tel:(213) 250-7426.

DOES ANYONE IN NORTHERN NJ or NYC xerox fanzines for cheap? Contact me, I'm getting desperate. Paul Emil Experience#2 $1.50ppd. Samiam, you owe me a shirt! Paul Steffens, 33 Jefferson Ave., Kearny NJ.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

REBELLION. Art and music. Punk/HC/OI The object. Conformity? Post-modern. Pleasure/pain. Anti-generic. The scene? Identity. Materialism? Your response. Write to me: Atom, PO Box 020154, Bklyn., NY 11201-0004.

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NOW AVAILABLE: Penis Surprise "Value" 7" Ep. 11-songs. Masters of punkrock. $5.00 ppd each cash only. To: Maho Pop Records, P.o.Box 69, 40101 Jyvaskyla. Finland.

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CROSSING COUNTRY next Spring or Summer and is looking for somebody (-bodies) to keep company and share expenses. I'm either humbling or driving, I'm not sure yet. Also, anybody along the way who wants to come or will give us a place to sleep, your letters are welcome. Otis, POBox 2392, Ocean Bluffs, Ma 02065

PEOPLE OUTSIDE California in the continental US "Threat By Example" for only $7.50 postpaid or "You Don't Have To Fuck People Over To Survive" for only $9.50 postpaid or both for $16. Checks or money orders payable to: Insurrection Records, POBox 4314, Santa Rosa, CA 95402. You won't find these killer books cheaper than this.

SUPPORT A.L.F. SWEDEN Order "Civilisationens Bakgard" benefit comp 7" with The Sun, Svart Sno, Dom Dar, G-Anx, No Security. Includes booklet and infosheet ($5). Other stuff: G-Anx "Masterpiece" 7" ($4), Totalitar "Snabb Livsgladje" new 7" ($4), Dom Dar "Skrattar..."12 ($10), No Security/ Valvontakomissio split LP ($12). All prices postpaid air, world (cash only). Edelberry Records c/o S. Hakeskob, Polstjarnevagen 2 4tr, 554 64, Jonkoping, Sweden.

ATTENTION: All you S.E./ posi bands, labels, zines which are interested in selling their stuff (also demos, t-shirts, stickers) in Europe. Should write us! We're serious folks! Also a compl 7" on the way, send your tunes to us! K.M.K./P.M.A. Rec's c/o Jan, PO Box 122, 8800 Roese Lare, Belgium/

RECORD SALE - Greatly discounted! Misfits, 7Seconds, Youth of Today, M.D.C., Septic Death, magazines too! Hurry! Free list! Mike 8711 49th Ave College Park, MD 20740

ULTRA VIOLET EYE songs available for compilations. We're on several discs w/ Sonic Youth, Mr. T Experience, Redd Kross, others. Write soon as we're currently "contact free". U.V. Eye, 842 Folsom St. #101, San Francisco, CA 94107

SLAP OF REALITY: Anyone who has written to us over the past two months, sorry for the delay! We're back from tour now and everything should be back to normal soon! T-shirts are still available for $9 ppd and 7"s for $3 ppd. Stickers free (send a stamp). Thanx to everyone who put us up, gave us shows, and fed us on our summer tour. See ya next year! Rob/Slap of Reality;2009 Waikiki Way, Tampa FL, 33619. LP out now!

BRAZILIAN NON-PROFIT traders looking for any other traders around the world. We can get you everything from super hero land, "Indiana Collor". We are interested in records (old/rare/recent), t-shirts, tapes...Your list get our list with all available (and not) stuff from here. Write to: Manoel, Rua Manoel Gaia 1636, Capital, S.P. 02313, Brasil or: Adriano, Cx. Postal 17072, Capital S.P. 02399, Brasil

SPENCER MAK (Lobotomy exchange Records) is still waiting for a reply from the following (they all owe me money for the One Blood EPs): Sakis/Industrial Suicide in Greece ($26), Blacklist ($21), Joris/ Bonds of Friendship in Belgium ($26) Thorsten Tohte in Germany ($39), Michael Krapf in Germany ($26). Also, the following owe me records: Fountain Records (Chain of Strength and End to End EP's), Which Way Records (Generation of Hope comp. EP's), Revelation Records (Quicksand CD single), Dave/ Infest (the new Infest EP), and Dean Jones (UK) (Rea Noise EP). Please write as soon as possible. It's been too long! My address is: Spencer Mak, 4981 Hwy #7 East, Unit 12A, Box 21, Markham, Ontario, L3R 1N1, Canada.

SOUL ASYLUM WANTED. Especially need live tapes and all 7" records. Also want Jesus Lizard, Rapeman, Unrest, Meat Puppets, Urge Overkill, etc. Will buy or trade. Paul Kangas and Rich (Green Bay), where the fuck are my tapes? Don't trade in MRR if you guts aren't going to be cool about it. Get off your asses. Mark Stelmach, 15A Jefferson St. Madison, WI. 53711, (608) 257 8719.

RECORDS:LP"s - SSD - (Kids) $45 , Flex Your Head - (Violin) $35, Exploited - On stage (clear) $20. 7"s Kraut (Unemployed) $25, Mourning Noise $15, Nihilistics (1st 7") $25. Others. Call (919) 758 1770.

WANTED: L7 1st release on Epitaph Records, Smell the Magic tour t-shirt x-l only, photos & flyers. Other wants . . . Twin Peaks - anything, Nirvana - 1st 7", live L7, Buffalo Tom, Nirvana, Mudhoney tapes . . . send lists to Matt, PO Box 9161, Waukegan, IL 60079.

KNIFE SPEAK POETRY 'zine #1 out now w/poetry-art from Kevin Seconds and many more . . . $2 ppd. Knife Speak #2 out in Sept. with poetry from Kevin Seconds, Pop Conrad, Cliff Hopkins + more . . . No Checks! Looking for contributions for #3 Knife Speak, PO Box 9161, Waukegan, IL 60079.

PEN PALS WANTED! 16 yr. old female into Jane's Addiction, Fugazi, Primus. All-life vegetarian. Purple hair, green martens . . . Need creative, open-minded friends to rescue me from small town blues! Fast response guarenteed! Em, 402 Woodland Rd. Easton, PA 18042.

NEED A FRIEND who's honest, vegetarian, loves Jane's Addiction, is open-minded and loves writing letters? Then you're reading the right ad! Write me. Em, 402 Woodland Rd. Easton, PA 18042.

RECORDS FOR SALE: All sorts of hardcore and straight-edge LP's, 7"s cassettes, cassette singles and demos. I'll sell cheap or else trade fir DC type stuff. Please write for a list. Scott, 154 Pine St. N Tonawanda, NY 14120.

LATIN AMERICAN readers! Hi! 22 year old British fanzine writer (UK Resist) coming to live in Argentina and visit Colombia/elsewhere for a year from September. Would live to meet you and exchange stuff. Please write to Jake Lagnado, 28 Avenue rd, Isleworth, Middlesex, TW7 4JN, England. Don't worry- I'll still recieve mail sent after I leave.

RAPID FIRE Magazine - Issue #4 Now Out. 5 1/2 X 8 1/2, 16 pages, Hc shows, more! Send $2.00. To: Rfm, Rd#2 Box3370, Bristol, Vt 05443. 1 week delivery+postage paid. Rat Dog of Rat Dogs Army.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

BORED? ME TOO. Write me and send me fun stuff. 18 year old girl living in the Pittsburgh area into Rollins, Bad Religion, Naked Raygun, Mr. T Exp., Soulside, Op. Ivy, Fugazi, Jawbox, Jawbreaker, etc. Tell me where your at and what your doing. Lisa D. 108 Truman Dr. Monaca, PA 15061.

SEND A STAMP FOR 7" LIST U.S. Indies, U.K. and Aussie Imports, Am Rep, Subpop, Busstop, Merge, Sarah, Scat, Noisville, Estrus, Rave, Drag City, Dogmeat, Insipid, Public Bath, K, Seminal Twang, Leopard Gecko, Moist, Ajax, Glitterhouse. Rare and out of print. New and old. Pier Platters 56 Newark St. Hoboken, N.J. 07030.

TERVEET KADET LP 'PROPAGANDA' new compilation incl. first LP Halloween, tracks from "Black God" & Unkind-EP; 28 tracks 82-91. Also available Kaaos LP Ristiinnaulittu re-release. LP: USA/Asia $10 airmail, $8 surface; europe 6L/20DEM. All ppd. KILL CITY, Box 47, 00531 Helsinki, Finland, Europe

TERVEET KADET EP Message, Riistetyt EP Tuomiopaiva, Sancho Panza 7": My generation, Mama & Darkbreakers 7": The President, Spanish Fly 7": Here she comes, Siouxie 7": Travelling Song. EP/7": $4 surface, $6 airmail. All ppd. Kill City, Box 47, 00531 Helsinki, Finland, Europe.

UK RESIST #5 $2 surface/$3 air. 8 1/2 x 11 - printed 36 pgs. PO Box 244A, Surbiton, Surrey, KT5 9LU, UK.

JUGHEAD'S REVENGE - 7 inch on blue vinyl available for $3 US, $4.50 foreign. Make checks payable to Brian Preiss. You've seen the Flipside and MRR interviews, now hear it. Jughead's Revenge, 1414 N. Foller ave, Hollywood, CA 90046

PUNK SHIT FOR SALE: Fugazi-SubPop (green), Fear "Fuck X-mas", Bad Religion 7" (original), Green Day "Slappy" (test pressing), Rapeman "Inki's Butt Crack" (SubPop), MDC all 7"s, Really Red "New Strings" 7", Screaming Trees double 7" (1st press-colored), Melvins/S.P.B.T split (colored), Afgan Whigs SubPop single (1500 pressed), Meatmen "Cripple" (7", Flexi promo), Gorilla 7" and 100's more! Send bids to: Auction, 2009 Waikiki way, Tampa FL, 33619 USA. Send SASE for full list of 7"s and LP's! Thanks!

ATTENTION: Distributors, labels and consumers. New stuff from Campary records. Soulstorm LP (ex-Inferno) $11, Klamydia "I Really Hate You" EP $5, Momido 7/SS 20 split EP $5, The Loud debut EP $5. Wholesale list for $1. Labels can trade. Campary records, Friedrichstr, 110/4000 Dusseldorf, 1/Germany. All prices includes airmail.

GRINDCORE: Yeah, I'm broke and selling these slabs of chaos to the highest bidder! Here's what I got: Fear Of God 7" (clear), Filty Christians/G-Anx split 7", A.C. 88 song EP, Morbid Angels "Thy Kingdom" 7" (original, white vinyl), Atta/Pareni split 7" (yellow vinyl #261), Napalm D live tour", Napalm/S.O.B split 7", Heresy "Never healed", Pungent Stench/Benediction split (test pressing), 7 M.O.N "Our Culture" 7" (orange #81), SM 70 first 7", Gastunk fan club 7" (marbled vinyl), Chicken Bowels EP, Morbid Angel "Blessed Are The Sick" LP on 5"X7" box set. Also lots of death metal and HC goodies. Send SASE for list to: Grind Auction, 2009 Waikiki way, Tampa, FL 33619 USA.

COMING SOON UNITE #4. Send material for review. Ad rates: full page - $20, 1/2 page - $10, 1/4 page - $5, business cards - $2.50, classified ads under 40 words - $2. Send to James Newbery, 823 Hylan Blvd. Grasmere S.I. N.Y. 10305

EARLY ORDERS now being accepted for Unite #4. Ints with Enoughsaid, Krack, Born Against, Snag, Dog Tired, Sleeper, Doughboys and more. Send 2.00. James Newberry, 823 Hylan Blvd. Grasmere, S.I. NY, 10305.

ATTENTION HC/SE/punk band, labels, etc. Send LP's, CD's 12"s, 7"s demos, whateverå for HC/punk radio show starting in Sept. Covering Fairfield County, CT/ Putnam County, NY area. Send to WXCI's, Everything Good and More, 181 White St. Danbury, CT. 06810 or call (203) 792 8666. Ask for Dave S. or Dave L.

MUST SELL: Misfits orig. Beware 12" in very near mint cond., Misfits orig. Halloween 7", auto'd, and a few bootlegs (no higher than $20 for a boot) only serious offers please. No trades. Dave- 283 Betsinger Rd, Sherrill, NY 13461-1208

ENGLISH GUY. 25 and vegetarian moving to LA in November. I'm interested in music, art, literature, writing and travel. Would love to hear from a girl with similar interests for communication. Trust and long lasting relationship. Real, full love can still be found. I know it. Write to me: Folder 12, 90 Grange Drive, Swindon, Wilts, 5N3 4LD, England.

TRADE/SALE: Anti-Cimex: Anarkist Attack 7", Shitter LTD: Syö paskaa LP, CCM: both 7"'s, DOA: Triumph of the Ignoroids 12", Necros: Early Days 7", Skrewdriver: 7"'s, Terveet Kädet: Message 12" (10 copies exist!) + many many more, 20 page catalogue for IRC or your lists, Looking early US punk/hc records, write to Alternative Action, Box 74 SF-11101 Rmk Finland.

ALTERNATIVE ACTION presents: Maho Neitsyt: Ottaa päähän ep, Hybrid Children: Reveal your charms ep, Terveyskeskus: Pimeys ep, Terveet Kädet: Kädet suo jelee ep & Message ep, Riistetyt: Laki ja järjestys ep & Tuomiopäiva ep + hundreds more, list your 7", send your order to: Alternative Action box 74 Sf-11101 Rmk Finland

NEED A COVER PHOTO for your next record? Established, but unconventional fashion photographer wants to expand into the recard photography business. Alternative labels preferred. Contact Donnadieu, 17 N Elizabeth, Chicago, Ill. 60607, U.s.a. Serious inquiries only.

UPSTATE RECORDS: "No Exit, No Return" comp 7" with: P.O.E., Dead Image. Refuse to Fall, + Encounter. First press of 200 on clear vinyl out now. 2nd press of 200 out soon. Out soon new P.O.E. 7" ep; 6 new powerful tunes. Send stamp for info or orders to Dave Palmer: Upstate records 283 Betsinger Sherrill, NY 13461-1208 Oh- the 7" is 3.50 ppd. No checks.

SCROTUM PRODUCTIONS list is ava for $1.00 loads of hot stuff. Also advertise your thing in the journal of hate $2.00 1/4 page, $5.00 full page. Bands write. Also Louisville Kids who have old maurice, Fadein Out, MFG recordings get in touch. Current issue of T.J.O.F. only $2.00 to: Jason 414 Northview Dr. Shep. KY 40165

IN STOCK - we've got Misfits "Horror Hotel" 7"s (ltd. no. to 300) $5.00, Larm "Straight On View" LPs sealed $8.00. Germs "Forming" 7"s (ltd clear 1000) $4.00. U.S. postage please add $2.00, foreign add $4.00. Please make m.o./check to Rick K., Vacant Street Records, 2611 Via Campo, Suite 228, Montebello, CA 90640.

FOR SALE: X Claim complete!!!! The records go to the highest bidder! Thomas Doering, Hasenwin Keler Str. 75, 4630 Bochum 5, Germany

FOR SALE: Misfits - Night of the Living . . . 7", 3 Hits from Hell 7", Evil Live 7", Walk Among Us 12". All records orig. Night of the Living . . . Live 12" black + mamor, Die Die My Darling. The records go to the highest bidder! Thomas Doering, Hasenwin Keler Str. 75, 4630 Bochum 5, Germany.

I NEED GUYS FOR TRADING RECORDS. I have for trading: BGK 7" and Blitz any 7", Gang Green any 7", Discharge any 7", Heresy flexi and 7" and 150 records more. I need; SFA 7", Go 1st 7", and the Revelation stuff (old) and more!!! Send lists to: Thomas Doering, Hasenwin Keler Str. 75, 4630 Bochum 5, Germany.

LOOKING FOR RESPONSIBLE and diligent people to trade records with in Japan, England, Germany, Sweden, and Finland, for such bands as Asta Kask, Star Club, Fuck Geez, Disarm, OHL, Chaos Z, One Way System, and the Business. John Abram, 346 N. La Jolla Ave., Los Angeles, CA 90048. (213)658-5166.

RARE 7" RECORD AUCTION, including: MDC, Poison Idea, Wretched, Disorder, Terveet Kadet, Raw Power, N.O.T.A., Cancerous Growth, Shotgun Solution, Newton Neurotics, Double-O, False Prophets, Rattus, Kaaos, and Agent 86, to name a few. Tons more, just send S.A.S.E. for list to Matt Petersen, 58 1/2 E. Green St., Apt. 1, Champaign, IL 61820. Willing to trade for ska and oi records.

FLAME STILL BURNS #1. A zine of insightful interviews. "These are pretty good questions, the best I've had in an interview yet." - Ray Cappo. Interviews w/ Porcell, Verbal Assault, and Ray Shelter. $2.00 ppd. to: Brett Anderson, 96 West Main St., Mendham, NJ 07945.

CRASS/CONFLICT/NAPALM DEATH /Zoundz/ Oi Polloi, etc. records tapes/fanzines. Over 400 items. Send $1.00 for full 30 page catalog to BBP, 90 Grange Drive, Swindon, Wilts, SN3 4LD, England.

GET ISSUE #1 OF HANLEY NEWS w/ Guy, Jawbreaker, J from Bushwacher, lots of reviews, articles by cool people, etc. $1 to 7781 Avenida de Carlotta, Tucson, AZ 85704.

7"ER SALE - Teriyaki Asthma #1 - $30.00, Fix - "Jans Room" - $65.00, Desecration w/flexi - $30.00, Cat Butt "64 Funny Cars" - $25.00, Chunk "What Do I Do" (60ID) - $25.00, Savage Beliefs - $20.00, Faction "Corpse" - $15.00, Endangered Species Boy - $25.00, Dope Guns #2 - $30.00, #3 - $25.00, #4 - $20.00, Brian Wybenga, 744 Marcia S.W., Wyo, Mich. 49509.

AGONY... Yet another trendy Homo-zine for alienated hipster types everywhere . . . $3 cash only to Agony, 1805 E. Lafayette Pl., Milwaukee, WI 53202. (Mailed in a plain envelope so Aunt Leona won't open it. . .) Issue #1: Death, Pain, Alienation. . . Also — Bad homo poetry, Die Kreuzen, Billboard Mutilation, dated retro punk-krock art, plus - - plenty of other stuff for frustrated Fags & Dykes.

FOR SALE: Amen: Paranemia LP US$14, Rythmihario: Surman Siipien Havinaa LP US$14, Anti-Cimex: Absolut LP US$13, No Security/ Valvoniakomissio split LP US$12, H.H.H.: Aporellos LP US$14, Riistetyet: Tuomiopaiva EP US$7, Tervert Kadet: Message EP US$7, Terveet Kadet: Unkind EP US$7, Totalitar: Snabb Livsgladje (Demo 86) EP US$5. All prices are postpaid from: Finn-Records, c/o Jari Juho, Vasterg 15B, 63344 Eskilstuna, Sweden.

FOR SALE: Terveet Kadet: Kindet Suoselee EP US$6, Mahoneitsk: Ottaa Paahan EP US$5, Irstas EP US$5, Sons of Ishmael: Sing Generic Crap EP US$5, F.2.o: Den Felande Lanken EP US$5, Jesus Exercise: The Voice of Profit EP US$5, Radioactive: Herra EP US$5, No Security EP US$5, No Security/Cruel Maniax split EP US$5, all prices are postpaid from: Finn-Records, c/o Jallo Lehto, V. Storg 7B, 63342 Eskilstuna, Sweden.

ATTN CANADIANS, Viletones freak searching for following: a) live LP from '83 (Topaz Records), b) Live video from '78-79 (T.V. Ontario), c) Live audio or video from 1990 reunion, d) anything unreleased '77-90. Top dollar paid. Write D.C., 139-1121 Arlington Blvd., Arlington, VA 22209-3208.

FOR SALE: (Make an offer!): Awake! "Beliefs" (1st press), Brotherhood 7" (red), Warzone "East Side" 7", Straight Ahead 12", Unity 7", Wasted Youth "Reagan's In" 12" (original), Jfa "Blatant Localism", Appendix "Parock" (Finland, 1st press), Adolescents "Welcome to Reality" (original with picture sleeve), Fugazi Sub Pop 7" (signed by band). Anthony W., 3120 Bloomfield Ln. #1011, Auburn Hills, MI 483236

DIAMOND HITCHHIKER Cobwebs #93: Christian Death, Sleep Chamber, Diamanda, London After Midnight, black tape..., Eleventh Hour, Fakir Musafar, Tim Renner, Terri Hauens, deathpunk deities, magickians, artists, writers... , erotic suicide notes, S&M Dungeon, morbid tancewritings, deathpunk penfriends... cemetary news from around the world... more... $3 cash + 2 stamps: Box 0162, Hampshire College, Amherst, MA 01002.

FEMALE ALTERNATIVE PUNK Loves the Cure, Bauhaus, pickles, cats, and poetry. Seeks correspondence from gothic and new-waver guys who wear make-up, love black, don't drink, smoke or do drugs, and love to write letters. (good luck, huh?) —Girls... all punks, goths and new-wavers, write!!! Please hurry. I'm lonely, in a new town, and getting desperate. — Dregs, 2000 Paradise Rd. #3202, Lasw Vegas, NV. 89104

NOISECORE-GRINDCORE Vocalists! Please write! Chaotic crusty Uk bassist/lyrixist seek extreme singers with very raw harsh gruff vocals - rawer the better - Aaaarrggggghhhh!! Lets communicate, build noisegrind internationally! Write! Pete Vandor, 79 Darwin Rd, Ealing, London, W54BB, England, Uk

AUCTION: MDC - Multi Death, and Dead Children 7"ers, Discharge - Realities of War 7", Broken Bones - Decapitated 7", Accused - Return of Martha (orig.) LP, Sex Pistols - My Way (Sid), Biggest Blow 12", Dead Kennedy's - Kill the Poor/Insight 7". Send bids to Andy, 2120 Rupert St., Vancouver BC, V5M 356 Canada.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

YO MAN, I want your negatives or photos of cool straight edge bands. I'll buy or trade for 'em. I am also looking for Cleveland Indians memorobilia; cool hats, shirts, cards, etc. Write to: Jake, 1400 Milwaukee Ave, South Milwaukee, WI, 53172

18 YEAR old seeks others into punk, anarchy, drawing, and tatoo's. Listens to Ministry, Cramps, Minor Threat, Dk's, and Dead Boys. Will answer all letters. Send pic if possible. Tiger Peart, Whiting Forensic, 70 O'Brien Dr., Middletown, CT, 06457

COFFINS!: Mr. Coffins says: You don't have to die to rest in Peace! Coffins galore from $300.00 up! Coffin Bookcases, Custom Coffins, Coffin Tables & Props; If you can think of it, and we don't have it- we'll build the damn thing! We ship! We rent in the S.F. Bay area! Call Before It's Too Late! Mr. Coffin 1-800-678 doom or (415) 695-9065

THE ZINE THAT NEVER WAS... Although reviewed in Mrr and Flipside, this zine didn't exist... until now!! Charrette's Eye View #1 is out now. Send $1.50 (stamps too, please) to see why they made me do this!! Cartoons, cannibalism, rantings, images and old toys... Charrette's Eye View 242 Rathgar St. Fall River, Mass. 02720- The birthplace of Lizzy Borden

WHATS THE WORST SMELL you've ever smelled? Bad Religion, Bazooka Joe, Bliss, Crawl/Child, Jawbox, Mud, Overthrow, Phleg Camp, and Shoefly tell theirs in Something Smells #5. 36 8 1/2"x11" offset pages $3.50 postpaid (it cost me $1.95 to mail to the U.S. - that's one thing that sucks about Canada.) Naw address: PO Box 20161/ Barrie Ont./ L4M 6142/ Canada.

LOOKING FOR PEOPLE to trade tapes, articles, and interviews with, who listen to the likes of Death In June, Current 93, Sleepchamber, Coil, Christian Death, Lustmord, Six Comm, Skinny Puppy, and other goth and industrial. Also anyone who has interests in the Prisoner series, Miorbeao, runes, lycanthropes/ horror, or similar interests, please write: Wraith Rd #2 Box 398 Birdsboro, PA 19508

ART AND MADNESS is an alternative music zine looking for any contribution. Labels send for free ads. Bands write if you want to be interviewed. Also send records, tapes for review. Free classifieds. Dennis Peña/ Prolongacion Gangallo 420/ Lima 13/ Peru

REPLACEMENT guitarist wanted for Gothic deathmetal band. Carnivore, old Caltic Frost/Hellhammer, and some Napalm Death and Sodom influence. Lengthy repetoire, some live experience. Serious only, no time wasters, no poseurs, no B.S. Must live in Nassau/Long Island, N.Y. area and have own equipment. Call (516) 294-5776. Leave message.

PUNK PAPER Doll Coloring Book send $4 pp (Usa only) to Marginal Arts, P.o. Box 2494, Virginia Beach, VA 23450-2494. Senseless fun for all ages and most mentalities. See ff5#43 Artifacts Review.

PUNK: UNNATURAL AXE 7" "Three Cord Rock"/ "Tonight we Fight" $15.00 pp Skrewdriver "All Screwed Up" promo poster (Pre neo 1st Lp) Rare $10.00 pp tubed. Dead Boys T-Shirt $16.00 pp Wander's Lp (Pre Lords Of The New Church with Stiv Bator's and Sham 69's Treganna) sealed. $15.00 pp Inquiries send S.a.s.e. to: D.Giovanni P.o.Box 46881 Mt. Clemens MI 48046. Money orders only!

RESIST WISHES to welcome aboard new drummer Ty Smith of Illinois Namland/Poison planet 'zine Imfamy. We also wish to apologize to those folks we missed on tour when our van died after only three shows. See you next time for sure! Lastly, we wish to apologize to anyone who has had problems with (or feels ripped off by) Media Blitz Productions/Mark Landers. Hopefully those problems are in the past. Write us, ok? Resist - 1951 W.Burnside, Po Box 1654, Portland, OR, 97209

TRADES: JUDGE - "Vivo en Wnyu" 7" boot (350 made), Napaln Death -"Enslavement..." (with Gatefold", Poison Idea - "Darby Crash..." 7" (blue), other P.I stuff too. Wants: old bay area stuff, Wipers - European boots/live tapes (Wipers fans please write!), Hendrix boots, trap sampler comp 12", "10-24-79" live comp Lp, etc. Ward Young - 3206 Se Rex, Portland, OR, 97202

JOHNNY THUNDERS WANTED: Videos, audios, posters, etc. I have lots to trade or I will buy. Deane Clapper 14007 Rebecca Drive, Philadelphia, PA 19116

DOING A ZINE about the observation of various people drinking their Evian water (folks in bands, other scenesters, all manner of people!) sense of humour required. Everyone gets a free copy. Send contribution to Greg - Po Box482 Paoli PA 19301

LIMITED SUPPLY. Open zine IV comp - one song each by Geko, Edgewise, Admiral 23 mm. Mention this ad - $2.00 each post paid, whole sale $1.25 each (5 minimum). Open Po Box482 Paoli PA 19301

28 YEAR OLD gay male would like to meet another gay or bi guy in the area. I'm a vegeterian and am into human and animal rights, some kinds of punk music, rock music from the sixties, punk magazines, people to talk to, traveling, and art. Rick, Po Box 4642, East Lansing, MI 48826

DO YOU WANT TO KNOW the sexual fantasies of over 50 band members including those of GBH, Babes in Toyland, Chumbawumba and loads more? It's all in Dregs #4, the sexual fantasy special along with readers' fantasies, articles, letters, Fugazi, and Subhumans interviews, reviews, cartoons, gossip, penpals and more, a bumper 48 pages for $2 ppd from Duncan Dregs, P.O. Box 110, Liverpool, L69 8DP, England. Send in your classified ads and penpal ads for the next issue, it's free.

WANTED: American Oi and Oi-core LP's, 7"'s, tapes, etc. Fuck politics, I'll take anything American, old or new. Especially Youth Defense League - demo+7" EP, The Press/Radicts split LP, Iron Cross 7" EP's, Moonstomp LP, Kicker Boys LP, The Uprise 7" EP, and the Negative Approach 7" EP. Write to: Shane, 100 W. Broad St. Apt. 217 Quakertown, PA. 18951

HARDCORE SUCKS!! But not Sheer Terror. I'm looking for their "Live at CBGB's" 7" EP, original press LP on Starving Missile Records, both demos "No Grounds for Pity" and "Fall From Grace", and anything else: T-shirts, videos, flyers, etc. Write to: Shane, 100 W. Broad St. Apt. 217 Quakertown, PA. 18951

YO ALL YOU PHOTOGRAPHERS I'm a 28 yr. old photographer looking to hear from my fellow photographers everywhere. If you photograph bands, publish a zine, or take part in any other related activities, please write. I will write back. Write me at: Keith Robb 1216 Lincoln Ave. Cuyahoga Falls, OH 44223-2227

FILTH!!!! Desperately seeking any/all Filth—live tapes, flyers, razors, etc., from their tour, or elsewhere!!! Filth rule!! Esp. want those live tapes!! Write Matt/Box 571/ Bayside, CA/95524. Thanks!!! I've got stuff to trade or whatever, just write, dammit!!!

ORDER THIS now! "I Sold My Trombone (for rock'n roll)". An 8 inch flexi compilation, limited to 500. Includes Humidifier, Thompson's Disease, and Face Of Decline. Only $2.50 postpaid, US cash only. Bug Scratch, 5321 South Loop 289, #713, Lubbock, Texas 79424.

DWIGHT YOAKAM! Looking for Dwight Yoakam's debut EP (before he hit the major labels), it's probably somewhere in the Hollywood area, where it was recorded. Also, anyone who is into rockabilly or country & wants to write. Mimi Taplin house room 311 Cleveland OH 44106

2 VEGAN PEOPLE are going to Europe in early '92. We need places to stay in England, Ireland, Netherlands, Germany, Spain, Holland, Italy, anywhere and everywhere. We dont smoke or drink either, or do drugs. You can stay with us if you come over here. Please write! John C., Po Box 410183, San Francisco CA 94141-0183

HELLO EVERYONE. Function zine issue one is finally out. It's $1.00 (and two stamps). Issue one has a downcast interview plus reviews and opinions on abortion and religion and more. To: Dawn Williams 20946 Bryant St. apt.#31, Canoga Park, CA 91304

INTRODUCE YOURSELF!! Faith No More, Janes Addiction, Dayglo Abortions, Bad Brains, Cult, RKL, Spiderwork!! John Arispe, 834 Plaza Serena, Ontario, CA 91764.

A LITTLE MATTRESS (In A Big World). A publication for creative writing, innovative music and wackiness. This issue has an interview with Raymond Scott Woolson, and the story, The King of Piss. $1 (cash). Box 7441, Trenton, New Jersey 08628.

WANNA CHECK out some of the best current HC? So just send us $4 (Europe)/$5 (elsewhere) and we'll return you a copy of the Seein' Red/Sanctions split 7"EP. If you like raging music with meaningful lyrics. This one's for you! Also ask for the 4th Slam Brigade zine. Write to: U.A B.P 21, 93340 Le Raincy, France

RARE RECORDS, shirts, tapes, CD's, stickers, badges, and more for reasonable prices, We carry hundreds of punk bands such as: Angelic Upstarts, 999, Crass, Misfits, The Dickies, and Agent Orange. Old and new stuff. For big catalog send two stamps to: Dr. Strange Records, P.O.B 7000-117, Alta Loma, CA 91701 USA. "Just like my colon, we're getting in more shit everyday."

STIV BATORS WANTED: Videos, audios, posters, anything on Lords, Dead Boys, solo. I will buy or I have lots to trade. Deane Clapper 14007 Rebecca Drive, Philadelphia, PA 19116

FOR SALE- Bad Brains (Live Iguanas EP, Pay to Cum, red), E.N.T. (Desperate EP) Inside Out (Above All EP, red, 150 pressed) for $15.00 each. Please buy, I'm really behind on bills. If you can send me a dollar or more to help, I will write you a nice thank -you note. I'm always looking for friends! Danny Hicks/ 709 S. Wood St./ Pryor, OK 74361

INFEST!! LP's for sale $12 ppd, Assault 7"EP's $3.50 ppd, Hot Poop #1 $1.50 ppd, Citizen Arrest 8" flexi $3.50 ppd and Profax 8" flexi $3.50 ppd. For European orders add $2 per item. Otherwise prices ppd in the USA. Rebound Records c/o Ryan Sikorski, 10 Alexis Ct., Holmdel, NJ 07733. P.s. - send specific want lists or call (908) 264-2877. Selling whole collection

TRADE: WORST 12+7", Rocks 12", Bad Religion boots, Misfits boots, Zero Boys 7" boots, B.M.B. 10" boot+org LP, PL7"+12". Want: Rocks 7", Big Boys 12" (towel), Undermine first 7", World War XXIV 7", Chosen Few 7", Cartoon Rockers 7", La Femme 7", S.Stiletto 7". Please send list to Henk Smith Middenweg 13b 1098 AA Amsterdam, Holland

GOT SOMETHING to say? I'm starting an opinion's zine, and contributions are needed, any good thoughts, ideas, issues, etc. write a column and send it to: Mike Howard, 371 N.32nd, Battle Creek, MI 49015

DEATH-TRASH-GRIND-NOISE. Vampire - The professional underground mag from Germany. If you have news, bios, demos, records,... about death, trash, grind, noise, please send us the stuff. We can support you throughout a circulation of 20.000 copies full-coloured. Vampire is only written in german language. Distributed in Germany, Austria, Switzerland, and the countries around Germany. Inside we have stories, reviews about records, fanzine's, demos, EP's,... and posters. So, don't wait with your answer and stuff, to provide us with it. OK labels, fanzines, radio-stations, fans, tape-trader,... We hear from you!!! Vampire, Quellenweg 37, 7340 Geislingen, Germany. Vampire is published by Turbo Music Germany

SALE: (Seven inches, 15$ each) Halo of Flies "Human fly/I'm a bug" (Gold), Angry Samoans "D for the dead" (blue), Bad Brains "Live at iguanas", GBH "Give me fire/Mantrap", GBH "Catch 23/Hellhole", DRI "Violent Pacification", Batallion of Saints "Sweaty little girls" (White), Gang Green skateboard shaped picture disk "We'll give it to you". Write first. Paul Holstein 1515 Sashabaw Ortonville MI 48462

I WILL FUCK ALL OF YOU For a $2. The Probe #1—Exclusive interviews with Mr. Bungle, L7, Melvins, A.M.E, Arcata's Hunk of Funk, Blüchunks, and shitty record and zine reviews. Plus photos of everybody's anus. The Probe P.O. Box 5068 Pleasanton, Ca. 94566 (449-8615)

UK HARDCORE GIG GUIDE: Send info on UK gigs/ tours to be included in newsletter. Send promoter's name/contact number. A communication breakdown has occured in the UK; no one knows what's happening. We have good methods of distribution. Send info or S.A.E. for copy. Mal and Sean c/o Tabby Cat Villiage/ 48 Ingram St./ Wigan/ WN67NE/ UK.

LOOKING FOR VIDEOS of: Neurosis, Jawbreaker, Crimpshrine, Samiam, Christ on a Crutch, Cringer, Nausea, and Born Against. Also looking for pen pals into any of these bands. Other interests include morbid art, comic books, graffitti, and freestyle biking. Ralph X/ 6678 Ardleigh St./ Philadelphia, PA 19119

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

WINONA RYDER WANTED. Any stuff especially T-shirts or film merchandise. Will trade records/film stuff, or whatever. Write telling me what you're into. Melanie/ 522 Warrington Road/ Abram/ Wigan/ WN2 5XX / UK.

FOR TRADE: Rudimentary Peni "Farce" 7", Flux "Neusmell", Negazione 1st 7", United Mutation 1st 7", a bunch of Sub Pop singles club 7" EP's (Rollins Band, Rapeman, Mudhoney/Sonic Youth, etc,) Middleclass "Out of..." 7", White Zombie "Pig..." 7" & "Psycohead..." 12" EP, Bad Brains "Destroy..." 12", Wasted Youth "Reagans In" LP, Ställäg 13 LP, old Chrome stuff, and lots more, your list gets mine. Please write. J.C./ P.O. Box 410183/ San Francisco, CA 94141-0183

PASSIONATE OBSESSIONS: yellow forest leaves, fairy tales, trance, lurid poetry, night flowers, dionysian priests, white necks or sleeping boys, twilight, slave boys in bondage, tantra, theatre or cruelty, hells or bosch, torture, asylums, castration, drowning, crucifixion, chinese sacrificial hymns, trappist monks or Gethsemani, Tibetan sacred temple musik, vienna boys choir... Aiwass+Ophelia Box0162 Hampshire College Amherst, Mass.01002

THE EARTH isn't dying, it's being murdered! Read "Ecodefense - a field guide to monkey-wrenching" and find tons of ideas and information on ways to stop the bastards who are making a buck at our planets expense. $12.00 postpaid U.S. (14.00 cover price). Checks or money orders payable to: Insurrection Records, Po Box4314, Santa Rosa, CA, 95402

HEY CHRUSTIES: have lots of old english and european HC. Amebix, Conflict, Discharge, Varukers, Crude Ss, Mob 47... Search for old U.S. - HC. DOA, T.Reasons, DC, CA... Send lists to: Markus Mainka, Karl Legien Str., 4A 5810 Witten 3, W.Germany

YO MAN, WANNA TRADE? Have SLF, Damned, Buzzcocks, Lurkers, Cockney Rejects, Sham 69, X-Ray Spex (LP), rare 7" 's/LP's. Search old US HC. Write for lists. Marcus Mainka, Karl-Legien-Str. 4A, 5810 Witten 3, W-Germany

JESSE LAUX - Yes you on 51st and Harvard of Tulsa, OK, call me or send me your address so I can return your 45 Grave tape. Hello to the rest of the Tulsa punx who I haven't seen since I moved (Ed, Drew, Harley, Chad M & Concept, Ruk Munster and others) Danny Hicks/ 709 S. Wood St / Pryor, OK 74361

JUST RELEASED on Dr. Strange Records DSR #6: Rhythm Collision LP, "Pressure" great punk rock from L.A. First 500 on colored vinyl. DSR #7: Guttermouth 7" EP, "Balls"- their powerful second release. And DSR #8: 12 Pack Pretty 7" EP, "Foulmouth". Cool melodic punk rock, first 500 on colored vinyl. Prices: LP: $7.00 US, $10.00 elsewhere. 7" 's: $3.50 US, $5.50 elsewhere. Check, cash, or money order to Dr. Strange Records, P.O.B 7000-117, Alta Loma, CA 91701 USA

SUB-POP: I need Sub-Pop singles. Colored or not. New or old. Must be mint. Tad-Jack Pepsi, L7 - Shove, Send price lists or call to discuss. Mark Henderson, 118 Monsen, Rd Concord, MA 01742. 508-371-0909.

EVEL KNIEVEL! Looking for toy motorcycle set or related items. J. Hunter PO Box 195 Tulsa, Ok 74171. ALso, if any D.C. folks could get me a good video copy of Kingface on "Rockin' DC", I'd appreciate it.

CAN'T FIND YOUR MUSIC? We have it! The A-List is your lifeline to new sources for alternative music. To get on the A-List, rush your name, address, and $3.00 to: A-List, P.O. Box 461300, Hollywood, CA 90046-9300.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

LIQUID CENTER: Pensylvania-style garage punk by The Guilt. Over twenty new songs on quality chrome cassette, $4.00 pp. to B. Hibbert, 240 Winona avenue, Washington, PA 15301. (trades welcome too).

BANDS needed for comp. tape. All styles are welcome, as long as it's funny and/or obnoxious. Send tape (up to 5 songs) to: POBox 21422, Oakland, CA 94620-1422

VIDEOS! OVER 1000 shows available! Too many to list. Punk, hardcore, industrial, skumrock, unbelieveable stuff! For European or USA systems! Send $1 big list, fast service, no rip-offs! P. Demattia, 8 Haddon Road Hewitt, NJ 07421 USA. Phone (201) 853-4420.

RARE PUNK MOVIES ON VIDEO! Punk in London '77 - Adverts, Lurkers, X-Ray Spex, Jam, Clash, Wayne County, others! Interviews. Raw Energy - rare 1978 film. X-Ray Spex, Slits, GenX, Bolan. Both excellent quality. $15.95 ea. money order US format only. Jim Russo, 136 E. Main #33, Bloomsburg, PA, 17815. (Canada add $2 per tape).

UK/DK 60 min. video documentary on early 80's British punk with Vice Squad, Adicts, Blitz, Disorder, Business. Excellent quality $15 US format only money order: Jim Russo, 136 E. Main #33, Bloomsburg,PA, 17815 (Canada add $2)

VIDEO/AUDIO FOR SALE or trade. Established traders send your good sized list for mine including everything from C.O.G. and Coffin Break to Helmet and Sonic Youth to Godflesh and Napalm Death. Lots of punk, hardcord, noise, thrash and grindcore. Nothing to trade? Send two c29 stamps for my list with way cooler prices than those other "big guys". Traders with small collections send postage also for list and response. Fastest service and response. Write - Alternative video/ audio, c/o Jay, 1026 Thomas Blvd. Mundelein, IL 60060.

POOTLY NAUCH selling tape cheaply. This isn't the stuff reviewed in MRR 98 nor the B sides sold from Brecksville Ohio. This is our strange professionally recorded stuff. Only $2, profits to GG c/o 1107, 2233 South Higland. Lombard, IL 60148

NOW AVAILABLE, the debut release by Chicago's Alternative Thrash Kingpins, "Bug"!! 5 certified smash hits. Only $2 bucks, plus free sticker. Write to:Bug c/o Richard Z. PO Box 1246, Oak Park, IL 60304-0246.

BATCAVE RECORDS: New Yorks best cassette mail order. Featuring the Underground Army, Primevill Unknown, Rick Blaze, Johnny Black, Gary Knoxx, Christa Faith, Lucy Knight, David Peel, The Bohemians, The Blazing Angels, send S.A.S.E. to: Batcave Records 13 E17th St. NY, NY 10019.

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ASASEL PRODUCTIONS are looking for bands for an international compilation-tape. Send in your listenable recordings. Free copy after release. List with cool demo- and comp. - tapes for 1.-$. Assel Productions, c/o Dirk Glaser, Josefstr. 7, W-4410 Warendorf 1, Germany.

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HELP! Switzerland! Kesir Enterprises PH Box 3000 Berne ordered a video from me! It came back "no such address". Does anybody know them? I need the right address! Hardcore Video, 8 Haddon Rd., Hewitt, NJ USA 07421. (201) 853-4420.

WANTED: Sonic Youth Goo demo, Sister, Daydream videos. Live, demos and unreleased stuff from Crimpshrine, My Bloody Valentine, Isocracy, Mudhoney, and tapes of early Halo of Flies, and Drunks With Guns. For trade: Doubles of Subpop, Amrep, Dwarves, Drunks, Flies, Surfers live 85-87 and videos of Fugazi, Hyenas, Spahn Ranch, Soulside, more! Matt, 310 Isbell, Howell, MI 48843.

SPEAKEASY - Red And Gold, the new six song cassette is available for four dollars postage paid to: David P. Neeson Rm223 Verder Hall, KSU,, Kent, OH 44242-0001, Melodic Hard Sounds. Soothes yet punches. Get it.

YOUTH BRIGADE/J.F.A. - live cassette, 2 shows, 24 track job, chrome cassette w/cover, Dolby B/HX pro. Just $5 to: Danny Hicks, 709 S.Wood St, Pryor, OK 74361

DOWNFALL (UK) - 6 track demo out now. Raging English hardcore. $3 ppd World, L1.50 UK ppd. Protest through expression. Write: Simon, 67 Blackscotch Lane, Berry Hill, Mansfield, Notts. NG18 4PF England. Fuck complacency, fuck entertainment, fuck hardcore as a commodity.

WANTED: GG ALLIN VIDEO FOOTAGE, fliers for video documentary. full credit given, payment in copies or trade. Fall release date/act now. Mark Hejnar, Tale Napkin Productions, POB 268018, Chicago, IL 60626 (312) 743-4294.

SUBMIT: VILE VIDEO COMPILATION, Tale Napkin/ Boiled Angel team-up. Bizzare, perverse, over 18, 1/2" vhs or 3/4", full credit, payment in copies, the sicker the better, Mark Hejnar, POB 268018, Chicago, IL 60626.

DISENGAGE: Vietnam Syndrome Overcome. First demo by new S.f. band features 3 songs "as relentless as the military action they condemn! For a copy with lyric sheet and stickers send 6 stamps to: 2290 40th Ave, SF, CA 94116

RESIST - Our 7 song croz "Liberation" is still available for the low, low price of $2 ppd (Usa) and $4 ppd (world). It comes with stickers and lyrics etc. - so order now! 8 songs debut 7" ep with poster insert + colored vinyl. Also available for $3 (Usa) or $5 (world). Write us! Resist c/o Ward Young, 1951 W. Burnside, PO Box 1654, Portland, OR, 97209.

GREEN DAY: live video. Filmed in Little Rock at Vino's on August 17, 1991. Lots of cool stuff. Great quality recording. A really, really cool show. 1 hour, 5 minutes long. $10.00 each. To: Matt Bullard, 8303 Winterwood, Little Rock, Arkansas, 72209. No checks.

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PLEASE READ

... until further notice, SKENE! Records is going to discontinue direct individual mail order service. At the present time we are unable to keep up with the orders in a time and cost efficient fashion. We are **not** doing this in an attempt to distance or alienate our customers. All letters requesting information or with questions and comments are welcomed, encouraged and will be replied to as soon as possible. Mailorder is simply at a point where Blacklist and other mailorder services can handle it cheaper and quicker. Since we were not able to give mailorder the priority it deserves, we felt it best to temporarily put it on hold... in the mean-time, all old orders are being answered and all currently available SKENE! releases are available from Blacklist in S.F. and many from BY PRODUCT Mailorder (run by Kent McClard).

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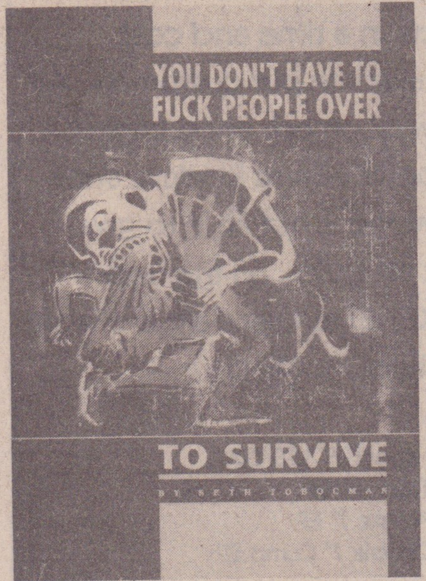

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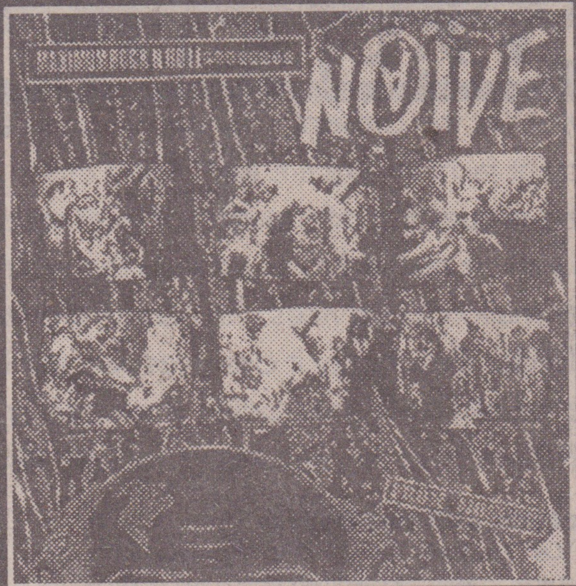

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